



## DRAMATIC MIRROR

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## NYM CRINKLE'S FEUILLETON

SEVERAL FORMS OF STAGE HALLUCINATION.  
MILD MANIAS THAT CLOUD THE REASON  
AND PARALYZE THE JUDGMENT OF  
OTHERWISE SANE MEN AND WOMEN.  
SOME CASES IN POINT. HOW WHOLE  
COMMUNITIES ARE DELUDED.

You often enough hear of stage illusions. Why not something about stage hallucinations? Has anybody written about that? Not to my knowledge, and yet there is no form of human energy or human expression about which they cluster so plentifully.

We do, indeed, hear of religion running to mania in weak and unbalanced minds and science sometimes makes cranks of investigators. But the stage carries in its permanent train a whole group of peculiar and ineradicable delusions that are elsewhere but seldom met with.

I class these delusions as:—

1. Hallucinations of sentiment.
2. Hallucinations of judgment.
3. Hallucinations of sense.

With regard to the first, the stage presents a series of phenomena which, if not unique, is at least unparalleled in extent and inexplicable in duration.

They may be called visual and tactual. Women fall in love with actors through the illusion of the eye.

There is not an actor of ability or of repute who has not hundreds of silent worshippers with no other reason for their enchantment than that they insist upon identifying the player with the romantic or heroic roles in which they have seen him.

The philosophic excuse for this appears to be that the man on the stage is exhibited with advantages of illusion that do not follow men in life. That is all. And as a proof that the illusion of the character and the scene enter largely into the infatuation, it may be mentioned that actors who habitually play villainous or offensive roles escape this kind of worship.

Women fall in love with an illusion and so do men. And it is the province of the theatre to furnish illusions.

But just here comes the first phenomenon. Your susceptible young woman is false to the theatre in that she does not fall in love with Claude Melnotte but with Edwin Booth who played it. She attempts to realize the illusion by imputing to the real person the qualities of the ideal person.

This sort of thing goes on all the while. In every circle there will be found some one who has confused the actor with the part and "just dotes" on the man on account of the simulation, and this is the most familiar form of hallucination, which is not confined to one sex but is oftenest found in the idealizing sex.

When we go a little farther we find a kind of hallucination connected with the stage that disregards sex. Women of the most exemplary character become fascinated by women. The hallucination takes the form of an idolatrous interest in the person of the actress. Clara Morris, Modjeska, Langtry, Fanny Davenport, Rose Coghlan, Lotta, Mrs. Bowers have been followed by women admirers who were content to lavish upon them a worshipful interest that they never gave to any other person in life. To infer, as many shallow and coarse-minded persons do, that this species of fascination is unnatural and guilty, is absurd. It is purely an idealization, and not a sensualization.

I was personally acquainted for several years with a young woman who conceived the most exalted notion of Clara Louise Kellogg. She saw the singer at her best, and permitted the character of Marguerite to usurp the place of Miss Kellogg in her fancy. The extent to which the hallucination governed and shaped the greater part of her active, intellectual and emotional life, would be incredible to anyone who is not familiar with this sort of mania.

I met two or three years ago in New England a lady of irreproachable character and many attainments, who took very little interest in the theatre and knew none of its celebrities, but who had seen Margaret Mather

play Juliet and had conceived the most inordinate admiration for the woman.

"I do not care for theatrical folk," said this lady to me, "and there is only one actress in the world that I would care to meet." Fancy my astonishment when she told me it was Margaret Mather. This lady, who would not go round the corner to see Sara Bernhardt when she came to town, went all the way to New York on several occasions to see Margaret Mather act. She imputed to her not only all talents but all virtues, and I have reason to believe sent her valuable presents with no hope of acknowledgment or friendship but merely as honest tributes to unexampled worth.

In such a case as this no amount of reason and no consensus of facts will dispel the illusion. It will be hugged in defiance of everything.

I know of a case which I have every reason to believe is not exceptional. It was that of a wealthy woman who saw a well-known actress in a romantic role and became enamored. She wrote letters to the theatre begging, as a special favor, that she might be allowed to come and sit in the dressing-room. She afterwards made a formal request that the actress would take her with her as a maid, and this being refused, she traveled about the country in the train of the company and got to be a familiar object in the box at all the performances.

This form of hallucination is far more prevalent than is supposed. I call it sentimental; but while it involves the sentiments, it never gets any farther.

There is another form of hallucination which affects the judgment, and it is the personal attachment which a manager may have for an actress. In other places than a theatre we should smile if a man insisted that the blonde woman that he admired was a brunette because he admired her. But in the theatre we expect to hear a man say that a woman can act because he admires her.

In cases of this kind, constantly brought to notice, the judgment and reason of the man, which are unquestionable on every other subject, are wholly valueless, and so well understood is his hallucination that nobody tries to deceive him, it being generally felt that the attempt would be useless.

I know of no other human experience that can be called a commercial one, which presents such an inexplicable front. A manager who admires and manages a woman at the same time, becomes wholly incapable of forming a rational conclusion as to her merits. He will assert the most extraordinary things of her abilities in the face of the world, and in many cases back them up with money. Adverse opinion, disastrous business and just criticism make no impression on him. He believes that the world is prejudiced, the press is bought, the public is stupid. He conscientiously sees merit where there is none, and defends inability with all the strength of his nature and the power of his resources.

That this is not sentiment but a distinct and peculiar form of mania is obvious enough when we reflect that admiration for a woman nowhere else in life operates in exactly this way. A man may love his wife to the extent that he will be blind to all of her faults, but it does not follow that because he loves her he will insist that she can conduct a grand orchestra or build torpedo boats better than anybody else.

As a rule he will say, "Jane is just the sweetest and best woman on earth, but she can't skate because she never learned." This is not theatrical. If he is a manager, he will swear that she can skate although she never tried.

I call that an hallucination and the oftener she breaks her head in the attempt to skate the better convinced he will be of her transcendent skating abilities and more condignly oblivious of his illusion.

I suppose there is more money spent in the endeavor to convince the world that these hallucinations are realities than any one has any notion of. And nobody ever heard that a single effort succeeded.

There is another form of this thing which affects the sense, and affects it in great groups. People become convinced against their own taste and judgment and desire that a bad play is a good one and that they want

to see it. Whole communities delude themselves with the idea that they are charmed with an entertainment when they are not, and it goes on accreting success without visible cause. There is no sentiment in that. The manager has worked a systematic hallucination.

And the manager gets to believe in his own work. He falls inevitably under the thrall of his own magic.

Some attention, I suppose, might be given to a form of hallucination which may be called retrospective. It shows itself in the tendency to idealize and exaggerate that which is past. Two or three years ago Lester Wallack was not as great an actor as he is to-day. Mr. Burton grew after death at a prodigious rate. Adelaide Neilson, who was in no sense a great actress, and not accounted great by contemporaneous opinion, is now spoken of with something like awe. It is the same way with plays and companies. We continually hear of the unapproachable excellence of this and that stock company of the past, and continually forget that it is the intervening time that has softened and mellowed everything.

It is a wise provision of nature that the memory of our pleasures grows and expands as we dwell on the pleasures, and the memory of our miseries dies out. It is often said that the revival of a Siddons or a Kean would disappoint us. I believe that is true. But we cannot easily give up the hallucination that makes us exaggerate all that is behind us and belittle all that is before us.

With regard to the personal fascination which actors exert through their simulated characters, it should be said that it evinces the extraordinary power of the drama if rightly used for beneficent purposes. If the highest types of manhood and womanhood were presented by the stage they would pass into the imaginations and memories of the susceptible observers and exert an unseen influence. It is in the power of the stage to make men and women fall in love with virtue by incarnating it, for the human mind is so constituted that it never loves an abstract good, but only the concrete manifestor of it.

Excellence of any kind when disembodied is not lovable—only the excellent performer.

Now that I have written this excellent essay I suppose you will wonder why I did it. But it will never occur to you, I am sure, that I did it so as to get rid of writing an analysis of Mr. Louis James' Hamlet and Mr. Harry Lee's Suspect. I went every night that Louis James changed his bill, but I went to enjoy myself, not to get a subject for an article. "Here," I said, "is a Hamlet and an Othello that will not be criticised. Let's make the most of it." I thought the two characters had a great deal of good red blood in them. I found that the dense audiences at the Windsor enjoyed them, and I said, "What a pity to disturb this hallucination by writing about them! Let me keep my labor for a Hamlet and an Othello that needs a commentary."

And I have.

NYM CRINKLE.

## MANSFIELD'S RICHARD.

Richard Mansfield's production of Richard III. it is said will surpass even the sumptuous representation of that tragedy which he gave in London last season. From information imparted by E. D. Price, the manager of Richard Mansfield, a *Mirror* reporter learned that eighty-three people are engaged and are on Mr. Mansfield's payroll at this moment. This number includes thirty-five principals, four court ladies, six pages, twenty-five supernumeraries, three costumers and perquiers, the balance comprising the working staff, the carpenters and scene painters. One scene painter will always be carried with the company to touch up the canvas whenever it is necessary.

For the opening at the Globe Theatre, Boston, Oct. 21, from which date the company will play until June 1 next, rehearsals have been going on for some time, it being Mr. Mansfield's intention that seven weeks' rehearsals shall be had before the company begins work. These rehearsals are for everybody, and last five hours every day. Mr. Mansfield rehearsing the company himself.

No less than seventeen people are at work in Boston on the scenery and properties of the

production, while eleven people are at work here on the costumes. The company will travel entirely by special train. S. Goodfriend, formerly of the *Evening Sun*, who was one of the reporters that traveled around the world with the baseball nines, has been engaged as advance agent of the organization.

In concluding a talk with the *Mirror* reporter, Mr. Price said that even when the production was seen it would be a question whether the American public would appreciate all the work, the care and the thought that has been expended upon it.

"Just in the matter of costumes alone," he said, "if you only come to think of it, there is not a stitch worn on the stage that is not absolutely correct, made so by continued visits to the British Museum where are the only correct specimens of the armor worn in those days. Then, besides Mr. Mansfield's make-up. It is an exact counterpart of the only authentic picture extant of Richard III. Another thing in the performance that seems to have been lost sight of is the fact that when Richard is supposed to have killed King Henry he was only nineteen years of age, and that he was only thirty-one years of age when he died. None of your regular Shakespearean stars ever bring out that fact, but Mr. Mansfield makes a very strong distinction between the youthful Richard of the earlier scenes, and the rapidly ageing and haggard monarch of the later period."

## LORD CHUMLEY'S POPULARITY.

E. H. Sothern was walking straight toward the Lyceum Theatre the other morning—one must gravitate steadily between the Bartholdi and the theatre if one wishes to see him, for he never parades Broadway—when a *Mirror* reporter encountered him. He looked thinner than usual.

"Yes, and I feel thin," he said when the subject was mentioned, "I've been working steadily now for two years though I don't complain, but rather like it. The only vacation I've had was this Summer when I spent four weeks at the Rangely Lakes and had a splendid time."

"I hear that you do not produce your new play this season?"

"No, why should we, when Lord Chumley is doing such wonderful business. Why, we're turning people away. You really must come to see the piece again. Come and see us turning people away. Come and be turned away yourself!"

## BEGINNING THE FUND BENEFITS.

Arrangements for the first benefit of the season in behalf of the Actors' Fund are well in hand. The affair will take place at the Academy of Music, Brooklyn, on Friday afternoon, October 11. A large number of first-rate volunteers will provide a strong bill and several well-known managers are working assiduously to make a big showing.

Manager Edwin F. Knowles has effected a plan whereby a large number of tickets for this affair will be sold in advance. The Brooklyn Fire Department authorities have consented to allow the firemen to sell admissions to the performance, and 6,000 tickets have been distributed among them. The profession has substantially shown its charity and good-will to the fire-laddies on several occasions, and as the "boys" are not ungrateful, it is expected that they will vie with one another in helping to swell the receipts.

The full programme has not yet been given out, but it will be published shortly.

## THE GREAT METROPOLIS RUN.

Klaw and Erlanger have decided to keep The Great Metropolis at the Twenty-third Street Theatre three weeks longer, after which they will send it through the country.

"The play has fully realized our expectations," said Mr. Klaw in speaking of it yesterday, "and it is our belief and that of the managers who have seen it that we have one of the season's biggest money-winners. The business at the Twenty-third Street has increased steadily since the first week, and the cheers and enthusiasm which greeted the play on the first night have had their repetition at every performance since. The road tour will probably not extend further West than Pittsburg."



# THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## CURRENT AMUSEMENTS.

**BROADWAY THEATRE.**—The Orlan, 8 p. m.  
**CARNOY.**—The Duke of York, 8 p. m.  
**GRAND OPERA HOUSE.**—Clara Morris, 8 p. m.  
**HARLEM OPERA HOUSE.**—The Wife, 8 p. m.  
**ROYAL AND MAJESTY.**—Paint on Time, 8 p. m.  
**LYCEUM THEATRE.**—Land Chumley, 8 p. m.  
**MADISON SQUARE THEATRE.**—Society's Bait, 8:20 p. m.  
**PALMER'S THEATRE.**—Clown, 8 p. m.  
**PEOPLE'S THEATRE.**—Paul Kaitany, 8 p. m.  
**PROCTOR'S TWENTY-THIRD STREET THEATRE.**—The Great Mystery, 8:20 p. m.  
**TOBY FACTORY.**—Variety, 8 p. m.  
**THIRD AVENUE THEATRE.**—Goodman's Trunk, 8 p. m.  
**UNION SQUARE THEATRE.**—Helen Bann, 8:15 p. m.

## A BAD CUSTOM.

A LARGE number of journals set up the doctrine of infallibility in so far as their statements of fact and utterances of opinion are concerned. It is their maxim that, like the king, they can do no wrong, and the consequence is that when they make mistakes or mis-statements, intentionally or otherwise, persons desirous of securing justice feel, on knocking at the editorial sanctum, that it is safely denied them.

This species of colonial egotism is not so much new, we think, to the idea of self-perfection as it is to the prevalent, but false and pernicious notion that a newspaper, when over it confesses itself to be at fault, necessarily acknowledges itself to be weak and unreliable.

Too many editors lay unto their souls the following maxim: that the public always accepts their publications for what they seem and at their own valuation. This is a view of the matter that presumes the public to be an ass—which the public, nowadays, is very far from being.

It is not considered either an indication of pusillanimity or of untrustworthiness for a man to admit an error when he has committed one, and to repair any injury there may have been involved thereby to an innocent person. Indeed, to do both is considered not only the duty but also the privilege of every man of honor, probity and fine feeling. The policy of the newspapers should be parallel to that of the best class of individuals in this, as in all other respects. Yet it too often is not.

Particularly is this fallacy deep-rooted in the average editorial mind that the correction of an inaccuracy is likely to discredit a journal's reputation for veracity among its readers. No mistake could be more stupid. Respect is only to be won by man or newspaper through a consistent and unyielding adherence to those principles of truth and justice which are the essence of honesty and good conduct. We must discover our weaknesses before we can develop our strength. The journal that refuses to set right the errors it has ignorantly or innocently fallen into is almost as bad as the journal that deliberately and intentionally publishes something that it believes, or knows to be a lie.

Cases have frequently come to our knowledge where professionals, having been made the subjects of misrepresentation by widely-circulated and influential daily newspapers in this city, have vainly sought for justice at their hands. They have written temperate letters correcting the false publications and sent them to the editors with a courteous re-

quest for a hearing. Time and again these communications have been consigned to the waste-basket, and the writers could get neither satisfaction nor remedy by subsequent appeals of the same nature. Sometimes the editors of these papers will privately acknowledge the merit of the complainants' position and deplore that they "cannot afford" to set matters right. "There are so many papers and people picking flaws in our paper," they say, "that we really cannot oblige anybody by helping to point them out ourselves."

Such journalism is dishonest journalism; such sophistry is an insult to intelligent newspaper readers.

It may be that a letter of correction has not the news value or the popular interest of the false statement that called it forth, but the obligation to print it is immeasurably greater. The only course that a pulpit and trustworthy journal can afford is to correct its own mistakes promptly and conspicuously, not only in justice to the persons directly interested, but also for the maintenance of its own good character.

The paper that comes nearest to the standard of infallibility is that one which aims to tell the truth to the best of its ability, in all cases and under all circumstances. The distortion or suppression of the truth, in such a manner as we have described, is rank cowardice such as reputable newspapers should be ashamed of.

We have always practiced what we preach in this regard. Our columns have been at all times free to every one for the correction of such mistakes in reporting facts as all papers, however carefully they may be written and edited, are liable to. We have avoided anything approaching unfair discrimination in this matter—the humblest and the greatest, friend and foe alike, having this patent claim upon our consideration. Sometimes the complaints are in length quite out of proportion to the subject involved; sometimes they are ludicrously trivial. Nevertheless, even in these instances, we stretch our hospitality to the utmost limit, for we fully appreciate the far-reaching influence of a mis-statement, however unwittingly published, and it is our conscientious desire that none should suffer injustice by such means through our agency.

## BAREFACED ROBBERY.

HARD upon the announcement that Miss LOIS FULLER has taken the Globe Theatre in London for a term comes the intelligence that she will produce HOWARD TAYLOR's play, *Caprice*. If the actress carries out her publicly expressed intention she will be guilty of one of the boldest and most flagrant cases of play-stealing on record. *Caprice* is the sole property of Miss MINNIE MADDERN, from whom the following communication has been received:

New York, Sept. 30, 1899.  
To the Editor of The Dramatic Mirror:  
SIR.—A report has reached me that a Miss Lois Fuller announces her intention of producing *Caprice* in London.

I can scarcely credit the rumor of so barefaced a robbery. The person has no right to the play, whatever.

I believe that the absence of an international copyright will prevent me from securing any form of redress, but I cannot believe that the press and public of London will tolerate a pirated play upon the boards of one of its respectable theatres.

Respectfully yours,

MINNIE MADDERN.

An inquiry directed to Miss MADDERN's manager elicited the information that Miss LOIS FULLER had not even so much as entered into any negotiations for this piece before she went abroad, and that it is a complete mystery to him how she procured a MS. copy, unless she purchased it from one of the several "fences" in this city and Chicago who make a business of dealing in stolen plays.

As Miss MADDERN truly says, the contemplated production—which, by the way, is set down for an early date in the present month—will be nothing less than a barefaced robbery. The fact that no legal remedy is open to the artist Miss LOIS FULLER proposes to rob, serves to aggravate the offence. And what Miss LOIS FULLER wants with *Caprice* it is hard to tell. She is a burlesque performer; while the leading character of this play is only suited to an *ingenue* actress of the most gifted type.

But, although Miss LOIS FULLER's proposed theft is beyond the reach of the law, it is not beyond the reach of the vigilant British press or of honest public opinion. We hope that when the piratical nature of this enterprise is known in London the enterprising

but unscrupulous Miss LOIS FULLER may be made to feel the force of both.

For years past THE DRAMATIC MIRROR has persistently fought play-piracy in every form. When English play-owners have suffered, and the law—or rather the absence of law—has interposed no obstacle to the unauthorized appropriation of their property, we have denounced and pilloried the offenders without mercy.

The question of nationality has not entered into our treatment of this subject. We have maintained that the owners of brain-products, in the form of plays, are entitled to protection in every country under the sun, and we have stigmatized as infamous, again and again, the governmental policy that fails to recognize that principle, and provide for its enforcement by legal enactment.

Under these circumstances we feel at liberty to ask such of our London contemporaries as share our views on the subject of play-piracy to exercise their influence against the commission of the shameful theft announced by Miss LOIS FULLER as the initial act of her temporary management of the Globe Theatre. Such a brazen attempt at the meanest sort of imposition deserves summary chastisement from the press.

We do not doubt that our transatlantic brethren, when they learn that *Caprice* is the sole and undisputed property of Miss MADDERN, whose singular genius has illuminated the performances of it ever since it was written by Mr. TAYLOR several years ago, and that Miss LOIS FULLER has no more right to it than she has to the contents of their wallets, will appreciate the situation and prove equal to it.

## LARGE THEATRES.

MR. BOUCAULT in the current number of the *North American Review* has an admirable paper on "Theatres, Halls and Audiences." Nobody has a wider knowledge of these subjects than the veteran actor, playwright and manager, and the fruits of his practical experience and keen powers of observation are shown in the present discussion of them.

Mr. BOUCAULT argues vigorously against leviathan theatres, which he claims have been almost without exception monumental failures both for artistic and commercial purposes. He cites the history of the old Metropolitan Theatre of this city, the Philadelphia Academy of Music, the Albert Hall in London, and other mammoth edifices in proof of his theory that with all theatres and halls over a certain size the trouble is simply "that the human voice can fill an area containing only a certain number of cubic feet, and the eye of the spectator can see only within the scope of human vision."

These limitations, as Mr. BOUCAULT truly remarks, are self-evident; and yet the ambition of the age, as the composer BALFE expressed it, to "monstrify" everything appertaining to dramatic and musical art causes them often to be ignored or disregarded. Mr. JERVENSON, whose delicate art depends for its effectiveness upon a certain proximity to the spectators, recognized the limitations of sight and hearing last Summer when he contracted to appear at the old Star Theatre instead of the new and spacious Broadway. "I should like to play at your theatre," he said to Manager SANGER, "but the auditorium is too large for me."

Mr. BOUCAULT further says of theatres of large capacities that they are not usually self-supporting. He has frequently heard the management of a theatre complain that it was too large, but he never heard a manager complain that his house was too small. A large theatre requires more musicians, more gas, more employes, more supernumeraries, more canvas and wood for scenery, etc., and therefore it is more costly to carry on than a small theatre. "The same entertainment," he says, "does not look so well on the large stage, unless it be a spectacular play, and the public do not patronize a performance in proportion to the size of the theatre in which it is given."

All these considerations, taken in connection with many corroborative facts furnished by our own observation and by theatrical records in all countries where dramatic art flourishes, lead us to agree with Mr. BOUCAULT that extravagantly large places of amusement are bad for the manager, the actor, the playwright and the public. Indeed, except for

great "show places," so-called, and very elaborate productions of grand opera there is no need whatever for mammoth theatres.

The general rule laid down by Mr. BOUCAULT for the dimensions of the model theatre is so concise and excellently expressed that we cannot do better than to give it in his own words: "The stature of the actor should determine the size of the stage on which he appears, and the distance at which his features can be perfectly seen may determine the proportions of the auditorium. The measure of the spectator's eye may be taken as a standard for his ear, for within that scope the actor will be heard. The two senses are, so far as a theatre is concerned, of equal capacity."

## DUTY ON SCENERY.

AND now Mr. ALDRICH is happy. The Secretary of the Treasury has notified the Boston Customs officials that Wilson BARRETT's paraphernalia is not to be admitted free of duty as "tools of trade," and they will be assessed in due form.

These instructions entirely disregard the precedent established in the case of MAPLESON vs. the Collector of the Port of New York, which was tried before Judge BROWN of the United States Court and a jury. Under that decision, up to the present time, scenery, costumes, and properties from abroad have been admitted free of duty. Secretary WINDOM—on the claim of the Actors' Order of Friendship that the MAPLESON case was not a judicial interpretation of the law, but rather a verdict on a presentation of facts, and that English companies have been in the habit of selling their materials here, in defiance of their oath, after using them—has interpreted the law according to his own judgment, with the result before stated.

But the question is not permanently settled. If Mr. BARRETT or other managers upon whose imported stuff duty may be levied hereafter, decide to test the validity of the Secretary's construction of the tariff law in the face of a precedent that has stood for several years, the matter may be determined finally, and not otherwise; for it is apparent that the Secretary is not competent to construe the law on his own account, where the letter of it is called in question, as in this case. His function is executive simply. The legislative makes the law, the executive enforces it and the United States Supreme Court, the highest power in the land, decides how it shall be interpreted.

With the Supreme Court, therefore, should Secretary WINDOM's orders result in a suit to recover duties exacted on scenery, etc., does the ultimate decision of this matter lie. For the sake of all concerned it will be well to have the question properly tested.

Of course, the Secretary's order does not prevent foreign managers from entering their theatrical belongings free, if they choose, by giving the necessary bonds to remove them intact from the country at the end of a specified term.

IF the promoters of the convenient automatic opera glass system wish to maintain it they should look to their interests and thoroughly overhaul their instruments. Many complaints, apparently well-founded, are made that after the quarter or dime is dropped in the slot the glass is found to be out of order. A correspondent informs us that he tested the matter at the Grand Opera House on Monday night, and "struck a pair of glasses that suggested total blindness." The system is a decided convenience to playgoers, but it will fall into disfavor unless the objections referred to are removed.

THE West End Theatre scheme made a brilliant beginning on paper, and at that stage it came to grief, together with its reckless young projector. While Mr. HARRIS, of unsavory memory, was boasting of his wonderful intentions Mr. HAMMERSTEIN quietly went to work and built the spacious and handsome Harlem Opera House, which was opened with *éclat* on Monday evening last. The new theatre is an acquisition to the Northern district of the metropolis, whose residents are justified in feeling proud of it. The Harlem Opera House will, we think, become an important factor in the business of theatrical management, increasing, as it will, the time which stars and combinations can profitably fill in this city and its suburbs.



## THE USHER.



Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.

Mrs. Kendal has impressed everybody who has had the good fortune to meet her since her arrival as a charming woman, with lots of brains, plenty of good common sense and admirable tact and taste.

As a clever woman said to me yesterday, "Mrs. Kendal strikes you at once as being a healthy woman, if you know what I mean by that. She is alert, vivacious, sympathetic and a delightful conversationalist. She seems always to say and do the right thing in the right place. The idea that she is the apostle of goody-goody is absurd. She's a good woman and she loves her husband and children devotedly, but there's nothing priggish or prudish about her."

I was glad to hear this glowing opinion of the distinguished artist, and especially from the lips of a woman, for the sex is not over-inclined to say agreeable things of its prominent members.

It is hinted that during a recent professional trip to the West Indies, Lolie Fuller produced Miss Madder's play of *Caprice*, in which case her projected piracy of that piece at the Globe Theatre, London, will not be her first offence in the direction of dramatic theft.

A few weeks ago Harry Pepper, who is appearing with the Transatlantic Vaudeville, found fault with *THE DRAMATIC MIRROR* because it said that his facial contortions during the process of vocalization were remarkable and inexplicable. This prompts the *Chicago Indicator* to remark that Mr. Pepper is apparently one of those singers who never can agree with their critics.

"We have frequently heard Mr. Pepper, who is a puffy but amiable little Briton," continues the *Indicator*, "and we have a distinct recollection that during his vocal ebullitions his physiognomy resembled nothing so much as the face of a choleric fat man, afflicted with apoplexy."

My contemporary further indulges in sundry excellent animadversions respecting the neglect of this matter by certain singers. "A vocalist who can look pleasant," it truly observes, "can do much to atone for faulty singing; whereas, good singing is often marred by facial gymnastics that would put a comic pantomime to shame."

A comic opera songstress, whose traveling season begins this week, has her city home on the top floor of one of our lofty apartment houses. Here she gave a farewell party to a few of her professional friends last Friday evening. One of the guests sends me a copy of the rhymed invitations:

When next Friday evening comes 'round,  
My husband and self can be found,  
Eleven flights up from the ground,  
In our airy sky-parlor location.  
We'll be happy to see you that night  
(If you've nothing else better in sight),  
So consider this note an "invite",  
To drop in for a while,  
For a smoke and a "smile"—  
A song, and some wise conversation.

P. S.—

And be sure to keep level and steady,  
For the cards and the chips will be ready  
In case we should seek recreation  
In that innocent game,  
(Penny-ante's it's name).

Does our scheme meet your kind approbation?

The *Times* said on Tuesday morning: "The actors of Mr. Frohman's traveling Company who appeared in *The Wife* [at the new Harlem Opera House] are to be commended for their careful imitations of the motions and vocal inflections of the members of the Lyceum."

Are they really to be commended on that account?

When actors imitate nature they are artists; when they imitate one another they are mimics, and mimicry, according to the highest authority, is bad art.

If *The Wife* company do imitate the members of the original cast, as the *Times* notices with such unconcealed pleasure, then they must necessarily give an unsatisfactory and inadequate performance of the play, and the *Times* is commendable for construing a fault into a merit.

The same paper goes on to say that Miss

Gaunt, who plays the part of Lucille, "reproduces the tones of Miss Henderson's voice to perfection."

As the tones of Miss Henderson's voice are sepulchral and unpleasant and as Miss Gaunt ought to be warned against the folly of developing a basso profundo, I hope that misguided young actress will not be carried away by the *Times*' silly praise.

Although English justice is sometimes unduly severe, as in the case of the verdict against the *Era* for \$1,500 because it disapproved of a licentious exhibition of dancing, it nevertheless affords a better protection for private character from the slanders of the disreputable portion of the press than the citizens of this republic enjoy.

A blackguard London paper, called the *Wasp*, not long ago libelled Florence St. John in a most shameful manner. Elborough, the proprietor, was promptly prosecuted. He had no defence or justification to offer for the outrage and was compelled to throw himself upon the mercy of Miss St. John and the court.

The actress was satisfied to let Elborough off with a public acknowledgement of the falsity of his publication, an humble apology to her in open court, the payment of costs of the proceedings, and a gift of \$250 to the Actors' Benevolent Fund. The court was moved to let the wretch go after these humiliations.

Some of our professionals may object to the entry within our boundaries of English actors and English scenery, but I imagine they would willingly import the English method of dealing with newspaper libels.

## LAURA BURT'S PLANS.

Laura Burt, who has hitherto only attracted attention as a soubrette of considerable ability, has become imbued with an ambition for a higher line of parts and will probably astonish her friends the latter part of this season in a role that calls for a good deal of ability.

"Will you please state for me," she said to a *Muscle* reporter the other day, "that I shall only accept brief jobbing engagements in and about New York this season, in order the better to prepare for my New York engagement in *Karch*, when I will be seen in a production here that will be put on by two responsible managers for a long run. I find that some statement of the kind is necessary for managers do not seem to understand that I have made up my mind not to go out, and I am still receiving offers in consequence. I cannot give particulars regarding my engagement as I have promised secrecy, but the chances are that I shall also be seen the following September in another New York production. At the same time, too, I am considering offers to star next season."

"The difficulty in getting a good play, though, seems almost insurmountable. That my efforts to get into a higher grade of work are sincere you may judge from the fact that I shall devote the greater part of this season to cultivating my voice and that I am to study under Mrs. Waller's directions during my leisure time. I am not finding it difficult to obtain jobbing work. This week I play Eileen Oge at Forepaugh's, in Philadelphia, and I shall also probably be seen there later in the season as Capitola in *The Hidden Hand*."

## MRS. KENDAL'S COSTUMES.

There is a never-ending interest among the women of the profession in all questions of costumes of novel character, and it appears to be an especial weakness of English actresses to bring their prettiest things over to show their American cousins. Mrs. Kendal, always distinguished as a well-dressed woman, is making a plunge to outdo herself and enlisted the services of Nilsson, the Empress of Austria's London tailor for that purpose. As the dresses are extremely tasteful, according to the opinion of a *Muscle* writer, who is an authority on costume, a description of some of them may gratify feminine curiosity.

One highly effective dress is a fur-bordered gown of cashmere of grey blue tint, having the bodice and draperies edged with a narrow line of golden otter fur. The dress which fits the figure has large lappels and is relieved by a vest, side panels to the skirt, and epaulettes, all of a tan-colored cashmere of nearly the same tone as the fur. These details are richly braided with an intricate pattern of curved fern-leaves, the braid being of real gold. A high standing collar matching the dress, fits the throat. The hat is a broad-brimmed and low-crowned Directoire shape of felt the same color as the dress. The crown is trimmed with a band of fawn cashmere embroidered with gold and ornamented with fawn-colored bird's wings, whose tips point to the front with a curiously nonchalant and aggressive air. The hat also carries a cluster of ostrich tips shaded to repeat the colors of the dress, which are again repeated in a long-handled parasol.

Another striking piece of attire is an ulster of mushroom-colored velvet corduroy, intended to brave the rigors of our Winter. It is double breasted and has a beaver

trimmed shoulder cape meeting a high Medicis collar of beaver fur. Along with this is worn a Prussian cap of beaver-bordered corduroy with side pieces, which can be worn concealed or tied under the chin as weather checks.

The distinguishing feature of all the numerous gowns made for Mrs. Kendal is the artistic recognition of the principle that the figure of the wearer should be the art motif of the decoration and not a mere block to pin ribbons on.

## MR. HICKS IS ENTHUSIASTIC.

"Just as true as you live" said Charles H. Hicks, the business manager of The Suspect company to a *Muscle* reporter as he entered Gustave Frohman's offices on Monday. "We have in The Suspect another Shenandoah. The success of the star, the play and the company in Rochester was more than we could reasonably have anticipated. We opened there to a very good house, but it was an icy audience. That is through the first act. At the close of the second the enthusiasm was so marked that they fairly rose in their seats, and the press notices that the piece evoked are really remarkable. The author of our play in his adaptation has strictly adhered to the French, which has not been done in *Love and Liberty*."

"Outside of the star, who made the hit of his life in his different characters, pronounced impressions were made by Minnie Seligman, Harry Mainhall, William Lee and Charles Bradshaw, the company as a whole giving a specially well-balanced performance. Tonight (Monday) we open in Brooklyn, and next week we come to the People's Theatre."

## MR. STEVENS HOPEFUL.

John A. Stevens says that *Wife for Wife* proved a grand success at the People's Theatre last week, and that Mr. Miner recognizing the drawing qualities of the attraction, promptly engaged the author and his play for return dates at the People's and also arranged for bookings at all of his out-of-town theatres.

Mr. Stevens says that when *Wife for Wife* goes on the road two weeks hence, the piece will have received some important alterations upon which he is now at work. At present the fourth act opens with a description of a duel, supposed to have occurred between the action of the third and fourth acts. This will be changed so as to have the duel actually take place on the stage. It is to be fought with pistols and afterwards with bowie knives.

The two colored servants of the cast who seemed to afford much amusement last week will be given additional opportunities for comedy effects. Special scenery will be painted for the first and third acts, and some artistic lithographic work will herald the piece on the road. Mr. Stevens believes his prospects for this season to be very bright, as he has received offers of time from many of the best theatres in the country. *Wife for Wife* will be in daily rehearsal until it is presented at Washington on Oct. 14.

## MISS TYNDALE WILL NOT STAR.

Eleanor Tyndale, a comely and clever young juvenile lady, has placed her business in the hands of Gustave Frohman. Her family and friends, who have the means to bear all expenses, desired her to make her debut in the legitimate as a star, but she declines to do so until she has gained more experience in her chosen profession. After expressing this determination to a *Muscle* reporter, Miss Tyndale said:

"I have had some experience in the legitimate, but it is my desire now to go into a modern company. Last season I was with the Booth and Barrett company, later in the season I did the leading juveniles with Mme. Modjeska, and I have only just returned from Savannah, where I went to play the leading business with the Ford Dramatic company, supporting Lawrence Henley, who is Lawrence Barrett's leading man this season. Savannah is his native city. We played three weeks, and the papers were very kind in praising the work which I did as Ada in *David Garrick* and as Jane in *The Long Strike*; in the role of Ada especially, my notices were very flattering."

"Now I am resting, but I would rather rest and afterwards gain experience than attempt a starting tour before I felt perfect confidence in myself. I have had my picture taken with the inscription, 'How I Look when I'm Resting,' but I'm only one of three or four of my set, which includes Alice Fischer and Vida Croly, that are doing the same thing. You can imagine with what envy and awe we look upon Dorothy Dorr, who is the only one in our select circle that is playing at present. Still, I am confident of engagement soon, and shall stick to my determination not to dream of stalling until there is a very tangible reason for it."

HARRIGAN.—It is reported that Mrs. Edward Harrigan is playing the leading female roles in support of her husband in the West. She had never before appeared on the stage.

## PERSONAL.

RUSA.—The recent boom in Western land is said to have proved of considerable benefit to Miss Rhés. Some time ago she purchased a number of lots in Seattle, W. T., for \$2,000. The land adjacent to her property has been bought by a company of capitalists and it is now worth just twelve times the purchase price, or \$24,000, and the actress is still holding on.

EDWARDS.—Mrs. William A. Edwards (Mary Young), the wife of the manager of H. R. Jacobs' Third Avenue Theatre, is slowly recovering from the severe injuries she received while out driving recently. Mr. Edwards has sustained a disfigurement of the lip, but escaped further injury. He has brought three separate actions against the city.

BELL.—At one time last Saturday morning considerable anxiety was felt at the Madison Square Theatre over the safety of Edward Bell, the new juvenile man of that company, who was a passenger on the wrecked St. Louis express on his way to Chicago to rehearse in *Aunt Jack* in that city.

DAVENPORT.—Mrs. E. L. Davenport has located permanently in Boston as a dramatic teacher.

LOCKE.—Through an error last week it was incorrectly stated that Charles E. Locke was the assistant manager of J. Charles Davis in the direction of the Emma Juch Opera company. The conditions regarding this organization are just the opposite, Mr. Davis acting as Mr. Locke's assistant.

BARRETT.—Wilson Barrett's company is expected to arrive here on Friday. Mr. Barrett will sail to-day (Wednesday) on the *City of New York*. In *Ben-My-Chree* he has a part that is said to be capital fitted to him, and the play will be given a perfect representation here.

MELVILLE.—Charles Melville has resigned as business manager of Ade's Moore to accept the same position with W. H. Power's *Fairies' Well* company.

WHEELLOCK.—Joseph Wheelock wishes it known that he had given the requisite two weeks' notice previous to the *Spider's Web* company closing its season at Baltimore last Saturday.

GREENE.—Percival T. Greene, manager of the new Academy of Music, Toronto, Canada, will be in New York next Thursday to secure additional attractions for his new house.

HASTINGS.—Florence Hastings has resigned from the In the Ranks company, and will be the feature of the Florence Hastings and Delmore company.

REED.—The mother of Roland Reed celebrated her seventy-eighth birthday last Saturday. May she live to celebrate many more of them.

SALVINI.—Signor Salvini arrived on Sunday on *La Bretagne*. He looks in the best of health and opens his season in *Samosa* at Palmer's Theatre next Thursday evening. This is his fifth visit to this country.

KEENE.—Thomas W. Keene was tendered a reception by the Omaha Elks during his engagement in that city. This is the second reception given him by that organization in the same number of years.

REGLYD.—Franclyn Reglyd, who was formerly with Effie Elller, has made quite a success in his impersonation of Percy Swart, the dude adventurer in *The Stowaway*. He has lately been playing the part in San Francisco, where the critic of the *Call* considered him a feature of the cast.

ELLIS.—Fred D. Ellis, the advance agent of Rufus Scott's *Thrown Upon the World* company, had his left foot badly crushed at Worcester, Mass., Sept. 24, by having a heavy bill trunk fall on it.

MANAGER D. S. Vernon desires to correct an erroneous impression that the *Lost in Africa* company has closed its season. He says that he has simply canceled the one-night stand dates as they did not prove profitable, and has brought the company back from Troy, N. Y., for thorough re-organization. There will be various changes in the cast and an entire new ship scene is being made for the piece. The *Lost in Africa* company will open at the People's Theatre of Chicago on Oct. 25, and is booked till next May at good houses.

KOENIG.—Richard Koenig, formerly of Gustave Amberg's forces and one of the cleverest of German managers, has taken the sole direction of Arthur Kober, a well-known reader of Fritz Reuter's poetry. Mr. Kober will make his first public appearance under the patronage of the Hummelstische Verein Pomuchelskoff at Beethoven Hall in Fifth Street next Sunday.

DAVIS.—J. Charles Davis, associate manager of the Emma Juch English Opera company, is dividing his time at present between his New York office, 1,145 Broadway and the Academy of Music, of Philadelphia. After the Philadelphia opening, on Oct. 21, Mr. Davis will go over the entire route booked for the company, extending as far as the Pacific coast, and will not return to New York until the last of November.



## AT THE THEATRES.

## THIRD AVENUE.—DIOGENES TRAMP.

Assemblyman Adonis Phipps. S. K. Chester  
Christopher Chilla. Lewis Sutherland  
Charles Jerome. Green Clifford  
Tom Burke. Robert E. Frayne  
Brycepin Dodge. Josie Magle  
Farmer Peterson. Harry Beldan  
Mrs. Margaret Hamilton. Mrs. S. K. Chester  
Diogenes Tramp. Frank I. Frayne

Frank I. Frayne entertained a large audience at the Third Avenue Theatre last Monday night with what the programme terms "the most realistic domestic drama," entitled *Diogenes Tramp*, or *Uncle Chris from California*. The farming scenes introduce horses, chickens, cats, pigeons and fleas. But the *ne plus ultra* of rural realism was the debut of a genuine cow that was milked on the stage to the great delight of the boys in the gallery. Mr. Frayne impersonated the part of Diogenes Tramp with considerable humor and dramatic force. The plot is not startling in point of theatrical novelty. Diogenes has wrecked his life, and taken up the profession of a tramp, from undue jealousy in his early married life. In the course of time he returns from California to his native stumping ground. The family is in financial straits owing, principally, to the inevitable mortgage. The tramp, of course, develops into the reformed benefactor and is duly restored to the bosom of his family. The singing of the quartette and the various amatory and humorous episodes appeared to meet with considerable approval. Next week, *True Irish Hearts*.

## GRAND OPERA HOUSE.—MISS MULTON.

Clara Morris opened on Monday a week's engagement at the Grand Opera House with *Miss Multon*. The audience was very large. Miss Multon affords Clara Morris one of her greatest opportunities to display her remarkable talent; and she never enacted the role more brilliantly than on this occasion. Moreover, the waits were of reasonable length. The support was of universal excellence. Frederick de Belleville played Maurice de Latour with his accustomed dignity and power. Verner Clarges was admirable as Monsieur Belin. His combination of ludicrous embarrassment with emotional distress was highly artistic and much appreciated. Charles Canfield as Doctor Osborne, and Octavia Allen as Arabella Osborne, were well matched, and gave excellent renditions of their respective characters. Charming Mittens Willets interpreted the somewhat difficult part of Mathilde de Latour with good effect. Maud Abbott played Paul very prettily, and Kate Massi acquitted herself creditably as Jean. The two chambermaid roles of Kitty and Louise were taken and prettily performed by Miss Morland and Helen Graves.

## KOSTER AND BIAL'S.—VARIETY.

Paean on Time as well as several other successful specialties presented last week, still hold the boards at Koster and Bial's Concert Hall. In addition, *The Timote* appear in their amusing tableaux vivants, Millie Price in eccentric dances, and the wonderfully clever *Beats Brothers* in gymnastic feats.

The entertainment closes with *Lester and Allen's* original burlesque, entitled *She, or Oscar in a Thousand Years*, in which appear the authors, Louise Dempsey, Lida Shandley and a goodly company of amusing comedians and pretty girls. The piece scored a hit, the music is bright and catchy, and the evolutions of the ballet called forth well-merited applause.

In the balcony of the house a strange exhibition is given, consisting of Burley's Troupe of Educated Pians. These fians are not common fellows such as the Italians leave in the Elevated Railway cars, but carefully trained English acrobats from the Royal Aquarium in London. They perform in silence and go through some remarkable feats. One dear little fian turns the wheel of a mimic water-mill fashioned out of cork. A truly wonderful display of strength, considering the size of the wheel which is about an inch and a half in diameter. Another, a pretty little female fian, draws a coach probably many thousand times larger than herself. Others are harnessed to tiny brown carts and wagons, while the prettiest of the fians composing the ballet, disport themselves in a bottle. They are all English thoroughbreds, and have been carefully educated under the care of the British Conservative Government, so that no one need fear any misbehavior on their part. The exhibition is well worth a visit.

## WINDSOR.—EVANGELINE.

Evangeline, with many new faces and a few old favorites, commenced a week's engagement at the Windsor Theatre last Monday evening. Yolande Wallace made her first appearance as Evangeline in this city. She is hardly up to the professional standard, and although she possesses a voice of considerable sweetness, its volume is hardly sufficient to fill a large theatre. Mae Branson, another new face in the cast, made an acceptable Gabriel. George K. Portance and James S. Moffit, both old favorites in Evangeline, received a hearty welcome, while Peter F. Day made an amusing *Le Blanc*. The chorus

was efficient and the costumes pretty. Next week, *Annie Pixley*.

## OPENING OF THE HARLEM OPERA HOUSE.

The dedication of the Harlem Theatre on Monday night was a red letter event in the annals of that section of the city. The new theatre was thronged with the *élite* of Harlem theatregoers.

This theatre can worthily stand side by side with the most elaborate of its kind in this country, and it is both an ornament to this rapidly growing section of the metropolis and a monument to the taste and pluck of its owner and manager, Oscar Hammerstein. Less than a year ago ground was broken for this house and a date set for its opening. With untiring energy Mr. Hammerstein pushed the building forward to completion, indulging in no ceremonious laying of corner stone nor extravagant heralding.

Among the distinct architectural features of the house are the arcade and foyer, which together form a wide and continuous promenade 175 feet long, wainscoted in Italian marble, with the ceiling finely frescoed. The foyer terminates at a magnificent mirror, said to be the largest sheet of plate glass in America, superbly framed in by polished Scotch granite and marble columns. The wall space on the North side of the foyer is finely relieved with a massive mantel of Orandilla stone. The stone is roughly hewn, exhibiting crystal, mica and ore. The mantel is surmounted with a marble bust in heroic size of Richard Wagner.

The marble stair-case from the arcade to the balcony is a feature deserving special notice. Three broad flights of steps, with balusters and wainscots of Italian marble, sweep in easy ascent to the second floor, which also has a foyer, beautifully carpeted and furnished with easy chairs and lounges.

The well-bred assemblage enjoyed the delightful promenade afforded by the arcade and foyer, and the most flattering comment on the house and its architectural beauties were heard on all sides. Among those who occupied the private boxes were: Ex-Mayor W. R. Grace, Charles W. Dayton and wife, E. P. Steers and wife and Lotta, Senor Antonio Rasmus, wife and party, and a number of prominent residents of Harlem.

The initial attraction was *The Wife*, presented under the direction of Daniel Frohman. The performance was in many respects equal to that given by the original Lyceum cast. Mrs. Berlin-Gibbs, who dresses exquisitely, was acceptable as Helen Truman. Frances Gaunt as Lucille Ferrant gave a palpable imitation of Grace Henderson. Ethel Greybrooke was effective as Mrs. Ives, and Ella Hawkins was charming as Kitty Ives. Thomas Burns gave a fine impersonation of the irascible Major Putnam. Henry Herman was satisfactory as Matthew Culver. Boyd Putnam was courtly as the Senator. Stanley Rignold gave a spirited delineation of Jack Dudley. The remaining characters of the cast were in capable hands. The play ran without the least hitch, which speaks volumes for the perfection of detail in the stage appointments of the new house. Next week, *Little Lord Fauntleroy*.

After the second act Oscar Hammerstein was presented with a large floral offering. The audience insisted upon a speech, when Mr. Hammerstein, although at first naturally a little embarrassed, made some felicitous and graceful remarks. He said that he had presented a frame to the people of Harlem (referring to the incomplete building as a whole), but that he would fill it with a beautiful picture, and it would be his aim to have a theatre in every way fitted for the refined and cultured people of Harlem.

## NIBLO'S.—PEARL OF PEKIN.

Louis Harrison in *The Pearl of Pekin* is the attraction at Niblo's Garden this week, and his popularity was duly acknowledged by a large attendance on Monday night.

The opera itself is by no means a prime favorite, and is only rescued from absolute tediousness by the cleverness of the principals in the cast. Aida Jenoure, who assumed the title role, combines a sweet voice with considerable histrionic ability. Bertha Fisch, who appeared as *Finette*, is a pretty young woman, and sings fairly well. The French waiting maids were impersonated by four competent and comely young women. They received a deserved encore for their rendering of "A Pretty Maid."

Edward Webb is the possessor of a pleasant tenor voice, which he employed to advantage as *Petit Pierre*. Gilbert Clayton and F. L. Hill also acquitted themselves with credit in their respective characters, and the Chinese specialties of John C. Leach were to the manner born, and much enjoyed. It is needless to say that Louis Harrison's *Tyfoo* was the cause of continuous mirth.

The chorus was above the average of operatic road companies.

## AT OTHER HOUSES.

The second week of the season of the Criterion Theatre in Brooklyn was commenced on Monday night by the presentation of Louis

Nathal's five-act drama, *The Suspect*, which owes its inspiration to a French novel by Victor Séjour. The principal character was enacted by Henry Lee. The piece was given an enthusiastic hearing, and the author was received with cheers and bravos when he came before the curtain in response to the demands of the large audience, among which many friendly New York faces were noticeable. The new management of The Criterion is to be congratulated on the instant recognition which has been accorded its efforts, as expressed in the programme, to "wipe out the past" of the prettiest and coziest theatre in Brooklyn.

The run of *Lord Chumley* at the Lyceum Theatre is drawing to an end. Those who have not seen Edward Sothorn's eccentric impersonation of the title role are duly notified of their limited opportunities.

For similar reasons, theatregoers should not procrastinate if they wish to see *Bootes' Baby* at the Madison Square, an attraction that will have to curtail its run before long in order to yield the double stage to the London success, *Aunt Jack*.

The Great Metropolis continues to elicit nightly applause at Proctor's Twenty-third Street Theatre with its scenic effects and melodramatic situations.

The Old Homestead, with additional scenic splendor, inaugurated its second year at the Academy of Music last Thursday night. Denman Thompson still gives a delightful sketch of the whole-souled but unsophisticated countryman, and is supported as usual by a competent company.

Helen Barry may be seen throughout the week in *Love and Liberty*, the performance having improved in point of smoothness since the production of the piece at that house last week.

This is the last week of *Clover* at Palmer's Theatre, as Salvini is due at that establishment next week.

The Oolah will remain at the Broadway Theatre until the end of the week, the Booth-Modjeska company being booked to open their New York engagement there on Oct. 14.

The Drum Major will continue to be the operatic attraction at the Casino until the production of *La Mexicana*.

Nelson's Transatlantic Vaudeville is the name of the entertainment furnished at Tony Pastor's this week.

Paul Kauvar was transferred from the Brooklyn Park Theatre to the People's Theatre on Monday night, and Joseph Hawthorn in the title role, was welcomed by a large East-side audience, that bestowed enthusiastic applause on the thrilling situations of the piece. Next week, *The Suspect*.

## A NEW INTERPRETATION.

To the Editor of the Dramatic Mirror:

With your leave, Mr. Editor, I will put on record a new interpretation.

Mr. Louis James is commonly content to confine himself to the conventional, but not always. Now and then, in common with most players, and with more essays of great parts, Mr. James ventures an innovation. One of the most interesting, because the most remarkable, of these innovations he makes in the third act of *Othello*, where Desdemona would bind hand with her handkerchief Othello's aching head.

It will be remembered that Othello impatiently tells Desdemona that her napkin is too little and to let it alone. Now it is generally believed that Othello means that Desdemona shall let her aching head alone, but Mr. James is clearly of opinion that Othello means that Desdemona shall let her handkerchief, which he has thrown on the floor, alone. This Mr. James makes very clear by having Desdemona make a movement to pick up the handkerchief and by stopping her with a gesture and the words, "Let it alone."

The conception of the scene has heretofore been—unless I greatly err—that Desdemona is so amazed, or perhaps dazed, by Othello's behavior that she gives no thought to the handkerchief and consequently, in accordance with the requirements of the story, goes away without it.

I think it doubtful whether this reading of Mr. James will find favor with Shakespearean scholars and all the more because the author sends Desdemona on in her next scene with: "Where should I lose that handkerchief, Emilia?" If Mr. James be right in his interpretation and the rest of us be wrong, then Desdemona should know just where to look for the object of her search.

I have always thought it better not to speak the words, *Let it alone*, because, if spoken the average auditor is quite sure to give them the prosaic interpretation that Mr. James gives them.

ALFRED AYERS.

The reports that have been circulated that Gustave Frohman is financially interested in the Bandmann-Bowers tour are without foundation. Mr. Frohman is interested in no amusement enterprise. The business of his offices are conducted entirely on a stated financial basis, and he assumes no risk or responsibility whatsoever in any theatrical venture.

## GOSSIP OF THE TOWN.

PAUL R. EVERTON has been engaged for The Main Line company.

MONTITH COLLINS has been engaged for Barry and Fay's company.

FRANK M. NONCROSS has been engaged for the Roger la Honte company.

JOHN JENNINGS is the latest acquisition to The City Directory company.

FRANK J. FILLING, the Boston manager, has leased the old National Theatre on the Bowery.

C. W. CURRIER has signed Duddie Douglas for leading soubrette of Jay Hunt's company.

NELLIE McHENRY has a new play by Bronson Howard entitled *For Sweet Charity's Sake*.

ROBERT DOWNING is meeting with continued success in his new piece, *Count Claudio*.

W. A. MESTAYER calls his revised Tourist in a Pullman Car a "Delectable-Dithyrambic Divertissement" in three acts.

JAMES W. OWENS, formerly business manager of Hallen and Hart's Later On company, has closed his connection with that organization.

MISS H. L. LAGOWITZ has sent one hundred books and pamphlets for distribution among the sick under the care of the Actor's Fund of America.

COMPANY D. of the Ninth Regiment, attended the performance of *The Drum Major* at the Casino on Monday night, filling several proscenium boxes.

W. R. PALMER, Jr., has fully recovered from his late illness, and is again ready to accept a position as treasurer of a first-class theatre or traveling company.

REHEARSALS of *The King's Fool* by Conried's Opera company, which opens its season at Albany Oct. 21, have begun at the New Park Theatre.

MR. BARNES of New York is said to have done almost as big a business at the Columbia Theatre, Chicago, its first two weeks, as Little Lord Fauntleroy did.

A MEETING of the directors of the Broadway Theatre Company was held yesterday at that house, when a third quarterly dividend of five per cent. was declared.

It is said that Joseph Arthur's new play, *Blue Jeans*, will not be produced until next year when it will open the season at the Fourteenth Street Theatre.

SAMUEL FRENCH AND SON have purchased *My Jack*, an English melodrama produced recently at the Surrey, which has also met with great success in the provinces.

NEARLY all of the company which assisted in the success of *Wife for Wife* last week at the People's Theatre have been retained for the road season, which opens Oct. 14.

New costumes were worn in *Clover* at Palmer's Theatre on Monday night by everyone on the stage, both principals and chorus. This is the last week of the opera in this city.

HERMANN'S Transatlantic Vaudeville will begin a three week's season at the Union Square Theatre next Monday night. Katie Seymour will be seen in her new *Galatea* waltz.

JAMES A. PRICE, a stock broker, and Stanley Macy have formed a partnership to take out C. O. D. Gustave Frohman has made their opening at Danbury, Conn., Oct. 14. Fair night.

ULRIE AKERSTROM is receiving great praise for her dancing in *Annette* wherever she appears. Some of the rural critics are still searching the dictionary to find suitable terms of laudation.

CARL HERMANN has been re-engaged as business manager of the Standard Theatre. His work begins with the engagement of Henry E. Dixey, in *The Seven Ages*, next Monday night.

THIEVES entered the Brooklyn residence of the widow of Edward Lamb, the well-known comedian, last Friday afternoon and stole considerable jewelry, most of it consisting of mementos of the dead actor.

THE Booth-Modjeska company opened its season at Pittsburgh on Monday to a packed auditorium. The indications are that the engagement will be the most profitable Mr. Booth ever played in that city.

MISSIE MADDERN is playing *Featherbrain* in Philadelphia this week. She will go to St. Louis next week and Denver the week following. She will thence journey to Frisco, filling several engagements en route.

JOHN W. SUMMERS will sail for England on the *Adriatic* Wednesday next. He will open his season at Liverpool under the management of Sidney Cooper, on the 25th inst., appearing in his own play, *A Noble Brother*.

THE third week of *The Drum-Major* opened well on Monday night, all the new songs and marches being favorably received. The management claims that it will be classed with the other grand successes of the Casino.

LILLIE ALLISTON, who will be remembered for the clever burlesque work which she did in *Adonis* and with Lydia Thompson's company last season, has been engaged by Daniel Frohman for the part of the "slavery" in *Our Plot*.

KAJANKA is having a most successful season. Its opening week at Columbus, O., was to receipts of \$8,000, it played last week at Henck's, Cincinnati, to \$7,500, and on Sunday night it opened at the Olympic, St. Louis, to \$1,600.

JULIUS S. KUSEL has been engaged as business manager of the King Cole II. company, of which John F. McKinney is the manager. The company is this week at Milwaukee. Its opening last week in Denver was highly successful.

A BOOM garden of glass is to be placed on the Academy of Music. Work on it will be begun in about two months and it will be put up in time for next Summer. The roof will first be made and then be brought to the Academy in sections.



## A CHAT WITH MRS. KENDAL.

Mr. and Mrs. Kendal, who are to open their season at the Fifth Avenue Theatre next Monday night in *A Scrap of Paper*, arrived on the *Servia* on Sunday night, and at once proceeded to the Victoria Hotel, where they are now comfortably settled in a luxurious suite of apartments.

When a representative of *The Mirror* called on Friday, the reception rooms were fragrant with the odor of fresh flowers and bouquets, and baskets of roses rested on tables and mantels.

"Our friends have been so kind that we feel quite at home already," said Mrs. Kendal, as she pointed to the floral offerings. "There's one from Richard Mansfield and one from Blakely Hall, and really I can't tell you who of our friends here have not either called to see us, sent their congratulations on our safe arrival, or remembered us in some other way. Now what shall I talk of? The voyage? It was perfectly lovely, and the one thing that struck me most forcibly was the complete organization on board the steamship. I was surprised, I had expected nothing like it. After luncheon one day the attendant knew my name the next day, and asked me would I have the same lunch again? And she remembered what the lunch was, too. And then the luxury of the salt baths on board ship! I was surprised. And Mr. Kendal—how he did eat! I mustn't forget to get out my diary to-night and jot down the items. And then it was so funny about him, I must tell you. He bought every conceivable kind and style of razor before he left, intending to shave himself on the way over. He would bring forth the full supply and deliberate as to which one he would use, until finally some one told him that there was a barber-shop down stairs, and he determined to be shaved there. Well, he was never through talking of the luxury of an American shave, and he put the razors away never to look at them again during the voyage."

"We came in a little late Sunday night. You see there was a suicide on the ship when we were three days out and that kept us back several hours. It was a most depressing affair. As a rule, though, the emigrants are in very good spirits during their voyage. Some of them never knew such good times. They have three meals a day and they eat until they are gorged. Mr. Kendal ate—did I mention to you how he enjoyed himself eating? He wanted the voyage to last another week and told the captain that his appetite had never been so ravenous before in all his life."

"How long was I sick? Only three days, and then I enjoyed the trip as though I were on one of the Scottish lakes. Mr. Kendal enjoyed himself immensely. He had nothing to do but eat, and he ate—but I mentioned that already, didn't I?"

When Mrs. Kendal stood up she seemed almost as tall as her husband, who is a six-footer. The reporter mentioned this fact.

"I know I look over the average height," answered Mrs. Kendal, "but I am only five feet, six-and-a-half inches. Somehow or other I always look very tall on the stage, too. It is probably because I carry my head high. I do it naturally and without thinking, but it gives the impression of my being very tall. We have a very tall young lady in our company, though, a Miss Vanbrugh. Do they like tall girls here? She is very pretty and very slight, which makes her look taller. Sometimes our parts bring us together, and if she wears high-heeled shoes, I look like a pigmy alongside her, almost. Dressing according to the fashion of the present time, in long, straight gowns, adds to the appearance of height. Talking about dress reminds me that I haven't had a moment to put on a frock, and I don't know whether I will have a chance. I've seen about a score of interviewers and any number of friends. Don't ask me what I think of your city. The harbor, the Brooklyn Bridge, the Statue of Liberty, all surprised and delighted me, while I had a glimpse of a square as I drove up Madison Square I think it was, that looked truly continental and charming."

"On Wednesday we expect to take a trip up the Hudson to West Point, and of course in the evenings I shall go round to the theatres. Not to-night though. To-night I must stay at home and write to my children, though I've already cabled them of my safe arrival. I am very anxious to see all that I can of the country while I am here, and if it is possible I want to see a regular negro camp-meeting."

"Are you very nervous regarding your debut?" asked the reporter.

"Yes, yes! I am always nervous—always. Every night more or less. I don't believe that you can do your best if you're not. Of course I am anxious that the reputation acquired in one hemisphere should be maintained in another and it would be a great grief to me if it were not. We have nothing but the public's good opinion to live by. But outside of that fact I think that nervousness is necessary to good work. If you make a good impression one night you wish to keep it up the next, and then after playing well four or



ALFRED AYRES AS SHYLOCK.

(After William Edgar Marshall's Painting.)

Shylock, after the loss of his daughter, his jewels and his ducats, goes through the streets, half crazed, bewailing his misfortunes, when suddenly he is halted by Solanio with: How now, Shylock? This is the moment at which he is presented.

five nights and having the idea get abroad that you can act, you don't wish to lose all that success by dropping to mediocrity through carelessness or want of interest.

"About business matters, all I know is that our tour lasts from six to eight months, and that besides *A Scrap of Paper*, we play *The Squire*, *The Queen's Shilling*, *The Iron Master*, *Impulse*, and two new plays, *The Weaker Sex* by A. W. Pinero, and *The White Lie* by Sydney Grundy. We shall change our bill often, playing one play a week, and if necessary one play every three nights. That is not yet fully decided. We are booked for a month at the Fifth Avenue Theatre, and after that we go to Philadelphia, Washington, Brooklyn, Boston, Chicago, and other of your large cities."

## JENNIE YEAMANS' OCEAN TRIP.

Jennie Yeamans, the pert and sprightly little soubrette, is going to Europe. There was little regret in her voice as she expressed this determination to a *Mirror* reporter who visited her at her mother's flat on Sixth Avenue the other day.

"I had intended starring in this country this season," she said, "in a comedy of high order to be written by Frank Tannehill, entitled *A Contrast*; but as Mr. Tannehill has not yet finished the last act, I was compelled to give up the idea for this season. As far as taking engagements in this country are concerned, I can't get my salary; but I can on the other side of the water. They want American people over there as much as we want English people over here. I've had a splendid offer at an excellent salary—a salary that I can't get in this country—to play the leads in pantomime—what is termed the 'first boy.'"

"I shall sail in October, accompanied by my sister Emily. My mother is very comfortably settled now at Daly's, where, I think, she will prove a great favorite. How long I shall be away I don't know. I am going where the money is—where I can get it, at least, and as they take their hats off to money here and not talent, I shall probably be satisfied."

"Why are you not seen here in farce-comedy this season?" asked the reporter.

"Simply because they don't want actresses any more to fill soubrette parts in farce-comedy—all one has to do is to be able to sing a song, do a dance or a specialty. I have had to create so-called soubrette parts for the last five years—as for evidence, Nell in *Cheek*, Venus in *The Rag Baby*, Innocent Kidd in *A Parlor Match* and others—and then when the managers got all my ideas in regard to the parts assigned, they generally go somebody for \$35 to play it, and began to wonder why I kicked and why it was I couldn't be handled as they put it. What a strange thing it is that male star comedians can't endure clever female support? Can't they hold their own? I've always

noticed that a good woman never lasts more than one season with star comedians. I have been to Europe before with Atkinson's Jollities and I contemplate a good time, as I was treated royally before. I am in splendid voice and my health is perfect. It is a pleasure to go where the people judge you on your merits and not on the notoriety you may have achieved. Here influence can keep you on the stage if you haven't the slightest talent. There you must show ability or they cry you down without mercy."

## MR. AYRES AS SHYLOCK.

We present this week a sketch of Alfred Ayres in the character of Shylock, made from the painting by the distinguished artist William Edgar Marshall, and now on view in his studio.

The figure in the painting is life-size. It represents Shylock after the loss of his daughter and property, encountered half-distracted in the streets by Solanio. The Jew's eyes are fixed in frenzy, his hand is raised as if in imprecation, and the whole attitude is significant of the rage and passion which fills his breast. The pose is tense and dramatic, and the face is fiercely expressive. The dark Venetian canal in the background and the cloudy, moonlit sky are portentous and appropriate to the mood of the figure in the foreground.

Mr. Marshall has taken a deep interest in this work, and it is no exaggeration to say that this fine painter has produced the most remarkable and adequate conception of Shakespeare's great character that has ever been put on canvas. His fame is national, but this work, we honestly believe, is destined to augment it.

Shylock, by the way, is a role to which Mr. Ayres has given years of patient thought, and in which he has been most frequently seen.

## WILSON BARRETT MUST PAY DUTY

Lawyer R. H. Griffin is in receipt of a letter from the Collector of the Port of Boston, dated Sept. 27. In this communication Collector Saltonstall says he has received a telegram from the Secretary of the Treasury, which is as follows:

Examine carefully theatrical costumes, scenery, etc., to arrive on *Cephalonia*, and if satisfied that same are dutiable, assess duty, leaving importers to remedy by protest and appeal.

Mr. Griffin, who is a law associate of Col. Robert G. Ingersoll, at once took measures to have Louis Aldrich, President of the Actors' Order of Friendship, notified of this communication.

Mr. Aldrich, when seen by a *DRAMATIC MIRROR* representative, made the following statements concerning Secretary Windom's decision:

"This appeal to the Government at Washington is the outcome of a rule established in the Custom House, based on the decision of a

petit jury in the suit of Col. Mapleson against the Collector of this port. According to this decision costumes, scenery, stage properties, etc., were to an indefinite amount to be admitted without duty as tools of trade. The Actors' Order of Friendship appealed from this decision to the authorities at Washington, and as will be seen from Secretary Windom's telegram, has succeeded in obtaining an order from Washington preventing Collector Saltonstall from admitting theatrical scenery, etc., free of duty."

The scenery referred to as being due on the *Cephalonia* comprises over three-hundred tons of stage effects belonging to Wilson Barrett, and which he proposes to use on his forthcoming tour in this country. The *Cephalonia* landed a portion of this scenery on Sept. 30. Collector Saltonstall has referred the entire case to the Secretary of the Treasury.

It is not known whether Wilson Barrett intends to bring action or not to recover the assessments made by the Collector, according to his instructions from headquarters. The matter cannot be definitely settled until a decision has been obtained from the judges of the United States Supreme Court.

## GEORGE H. JESSOP'S BUSY LIFE.

"I have no less than five of my own plays on the road now," said George H. Jessop to a *Mirror* reporter who met him on Broadway, "and I don't think I ought to complain. There is *The Great Metropolis* at the Twenty-third Street Theatre; *On Probation*, recently produced by W. H. Crane; *The Gold Mine*, by Nat Goodwin; *22 Second Floor*, by Annie Pixley; and *Myles Aaron*, by W. J. Scanlan. And the list will probably be even bigger before the season is over. There is an unnamed comedy which I have written for Roland Reed, another play which is ready for Scanlan when Myles Aaron is found wanting in any way. I am writing another play for Miss Pixley which, with *22 Second Floor*, she will make her repertoire, dropping all her old pieces, and then I am hard at work with Brander Matthews on the new play we have contracted to write for the Lyceum Theatre, and which we are under contract to deliver November 1. Besides this I have written another book which will also be out about the first of November. It is entitled *Gerald French's Friends*, and is taken from French's *Incidents of California Life*."

## OPENINGS THIS WEEK.

Manager Ben Stern writes *THE DRAMATIC MIRROR* that *Kajanka* opened at the Olympic, St. Louis, on Monday night to over \$1,500, although it was raining torrents.

Manager S. H. Friedlander states that Nat Goodwin closed a most successful engagement in Minneapolis on Sunday night. People were turned away at every performance during the week at Harris Theatre. A *Gold Mine* and *The Bookmaker* were both received with great favor.

*THE DRAMATIC MIRROR* correspondent at San Francisco telegraphs that McKee Rankin as the old French Canadian in *The Kanuck* achieved a great triumph at the Alcazar on Monday night. The play is an idyl of Canada. Mr. Rankin's *Kanuck* is a character study entirely new to the stage. *The Chronicle* says it is an interesting character, and unlike any that we have been accustomed to and will make a great reputation for the actor.

## UNDER THE BLACK FLAG.

We are informed by their attorneys that Messrs. Lothian and Cosgrove, managers of the Tilbury Dramatic company are playing *The Silver King* and *The Golden Giant* with the full authority of the owners. These pieces are so frequently stolen by obscure piratical parties that the people having the right to them should take measures to make that fact conspicuously known in order to avoid suspicion. *The Mirror* did not say that Messrs. Lothian and Cosgrove were "stealing" *The Silver King* and *The Golden Giant*; it simply stated that they were reported to be featuring them—which was the truth. We are glad to learn, however, that these managers pay for the use of the plays named. We would be facilitated in our work of exposing the play-thieves if persons whose pieces are frequently stolen would keep us informed of the names of those to whom they have assigned the rights of representation.

The MacCollin Opera company is reported to be pirating *Erminie* with an inferior company in Texas.

The A. W. Palmer New York Theatre company claims to have the rights to produce *Escaped from the Law*, *The Black Spider*, *Hoop of Gold*, and *A Brave Woman*.

A company which had been pirating *The Highest Bidder* is reported to have stranded at Youngstown, O.

The Excelsior Comedy company claim that they are under the direction of Gustave Frohman. This company has the right to produce *May Blossom* for certain territory, but they have no right to advertise that they are under Mr. Frohman's direction.



## THE ACTRESSES' CORNER.

## HOUSEKEEPING.

"No," said I to Bob, "I will not keep house." A man always enthusiastically jumps at any plan involving bottles and pans, probably because he does not expect to wash them. "I will not," said I again to Bob.

This only evoked a reiterative explanation of the advantages of a flat.

"You will be so independent and cozy and comfortable. Your maid can see to the light work about the house. You can have a horny-headed daughter of toil come in once a week to sweep," and—so on.

"Pots and kettles," I interrupted stonically.

"You never need see them, even; besides, you can use a chafing dish."

"What's a chafing dish?"

"Oh, it's a thing that cooks over alcohol."

"Can you toast bread with it?"

"Idiot!"

"Bob, don't! I can't eat breakfast without toast—that settles that."

"You can make toast over the kitchen fire."

"What ever is the good of a chafing dish then Bob?"

"You won't be convinced, that's the matter with you," said Bob.

"Besides," I went on, "I won't hire a furnished flat, and I haven't any furniture."

"Installments," said Bob.

"What's that?"

"Oh, nothing; you can't understand if you will devote your entire mental get-up to it. I'll rub your head afterwards. You just have your flat furnished up just as you like—as handsome as you please, and you pay so much a month till it's paid off."

"When does it get paid off, Bob?" I looked as harmless as a five-year-old child when I asked this, but it infuriated Bob. He answered in a fearfully calm way that the longer he knew me the more hopeless he got about my brain. It simply amounted to this;—an unfurnished flat, and a nice one, will cost you about twenty-five dollars less than you are paying for your furnished rooms. That twenty-five will go each month to paying for your furniture, and at the end of the time you own something."

"That'd be nice!" said I, remembering that I never had really owned anything in my life. "And I could sell it to get me through the Summer, couldn't I, Bob?" I went on, doing the five-year-old again.

Bob put his hat on the back of his head, told me to lie down with a towel over my brow, and marched out.

Isn't it queer how some people inspire us with a desire to appear more of an idiot than we really are? Bob always affects me that way.

I was sure he was right about the flat business. I had taken rooms, partly because he had urged a flat, and partly because I really was afraid of pots and kettles.

I think, however, a landlady is worse than pots and kettles. My landlady is a pretty, gentle, gray-haired person. I feel beautifully healthy and strong and robust when she comes into my parlor and ashamed of myself for having such an easy life.

She draws her little knit-gray shawl about her, and I notice how this and white her hand is and get a distinct, uncomfortable pain in my heart because of the tiny plain gold ring that is so much too large for the third finger she wears it on.

Dead, of course. Dear me! What business has any one going around happy when there are patient, little gray-haired women, with dead husbands, keeping rooms?

Now it's written, it doesn't sound right. I wouldn't stay here a minute if the dead husband were keeping the rooms. I assure any one of that, no matter what I said.

She sighs gently and asks me if I want anything. I do want a good many things, but they stop in my throat. I say "No." Then, as she begins to melt out of the room, I make an attempt.

"I hate to mention it, but the mirror, you know, in my bedroom is—really awful bad—I can't seem to see myself in it. I—I think it has freckles. Or may be I have freckles."

I detect a disconcerting throb in my landlady's thin throat and I fancy a sob has been carefully eliminated from the low voice in which she makes reply.

"That mirror was new [new, with pathetic emphasis] three years ago." I give a sympathetic indrawing of breath and she goes on. "It was a beautiful mirror; it cost me—oh, well—a great deal. I think the people who had the room last must have let the sun shine on it."

I had intended by this time to let my breath out but I feel it would be disrespectful and unbecoming and I keep it in. "The sun," she continues, in a dull you-know-how-it-is-yourself voice, "does ruin mirrors. It ruins everything. If you will notice, the carpet over there in the bay-window, it seems really quite faded. I meant to put mats down; but the things I have put in the room cost a great deal. Colors are not what they used to be in carpets nor in wall-paper either. There is quite a large faded place on the—are you fit?"

I was only choking. I let go of my breath as respectfully as possible and wished myself in a flat.

"Of course, I know the mirror is bad. I said to myself before you moved in: The lady will not be satisfied with the mirror. I feel it—I—I know it." She sort of wrung her hands together under her little gray shawl, and I hastened to say that I didn't need a mirror anyhow, and begged her to think no more of it.

She smiled patiently as if she wanted to appreciate my kindness, and didn't want to cause me pain, but as if she knew herself far too well to fancy for a minute that she wouldn't lie awake nights thinking and grieving over the mirror.

Speaking of lying awake, the night before I had not only lain awake, but relieved that monotonous misery by parading about from one room to the other, all the bad clothes held around my shoulders, and asleep on the floor, gathering up tete-a-tete chairs, waste-paper baskets, and umbrellas.

I don't usually spend my nights this way, and I never want to, but there had been a rain-storm. My bad room window overlooks closely the tin roofing of the "extension." A pipe somewhere above my window had sprung a leak, and—

Did you ever listen to a drip-drip-drip, splog-splash on a tin roof?

With "mind cure" in my head, I remarked to myself, "How soothing that is." But I couldn't believe it. I put the pillow over my head, saying sweetly to myself, "it will sound soothing through the feathers." But I couldn't believe that either.

I began to feel the drops were a drip on my brain. I found it easier to believe that than the other.

I regard it as a triumph in favor of "mind cure," that in ten minutes I couldn't divest myself of the idea that a hole was being washed out right down through my skull and that when it penetrated to the "gray matter" wherein my sovereign soul has being and intelligence I should become instantly a raving idiot.

It was unfortunate that this idea took root instead of the one about the drip-drop, splog-splash being soothing. That's one of the troubles of working "mind cure."

I arose from my couch with the clothes about me and through the dark and over all the furniture stared for the parlor.

As I heard chairs and what-nots tumble around, I felt real glad I wasn't in a flat, owning the furniture on installments. One does hate to break one's own excrement and shiponairs, I suppose.

After an attempt to reconcile my ideas of a sofa with the peculiarities offered by every other article of furniture in the room, I struck the right thing (struck it hard, too) and prepared to spend the rest of the night, or rather the unrest of it, on the lounge.

Drip-drop, splog-splash! Of course, I had not shut the door.

I made my way over the piano and a stool or so to the hole in the wall, pushed the door to and started back.

I felt sorry I hadn't taken the bed-clothes with me on that trip to the door, because when I gave up finding the lounge and decided the piano would do, it would have been real handy to have had them to use. You wouldn't believe how unsatisfactory a fur rug is instead, camping stories to the contrary, notwithstanding.

Well, it wasn't what you would call a peaceful night. I had sent for my landlady to tell her the pipe must be fixed, and I had let her go, having been badly worsted in a weak attempt at getting a mirror.

It's a great thing, this being settled! Think of it—to tramp three years and then settle down and be able to have rooms! I scorned a hotel—rooms for me; home, you know, and a latch-key.

I had done it in London, but then everything was on such a jump-in-any-moment-and-out-in-a-moment basis there, that it hadn't seemed like the real thing. Now I would be really at home, and have a day "in" too.

I thought I would be real Bohemian too, some time, and bring some of the boys and girls, after the theatre, to eat bread and cheese supper.

Said my landlady plaintively: "I hope you find the house quiet? I am very particular about a quiet house. I wouldn't have any one disturbed for the world. The lady down stairs says she won't practice in the morning because you sleep late, and I am sure you won't make any more noise than you can help coming in nights."

I said I might now and then fall down stairs or something like that from nervousness, but aside from that I would come in like a corpse. And I do. Business of creeping up stairs with my shoes in my hand. In the dark too, and for being the last one in I have to put out the gas. Bohemian supper? Sh! No!

Dear, dear! Say what we will, how this stage life upsets us for regular living. I find myself possessed with a desire to scream when I get to my rooms at night. Used to a hotel and an atmosphere of lots of people as

wide-awake-as-I-am around till way after midnight, you know.

When the longest-for chance to stay in one place more than a week comes, we find ourselves getting ready to pack when about twelve days are gone, and wondering whether we strike Chicago before or after Christmas.

My landlady tells me gently that the Episcopal church is around the corner and the Baptist up the next street. "Do you go to either?" she adds.

"I was baptized in the Episcopal church," I reply. She smiles a nice, sympathetic, sweet smile and says: "It will be nice and handy for you, won't it?" and I answer "Yes."

Sunday? why, Sunday is the day on the cars, or the day when we all try to rest up from a hard week. The morning we can sleep good and late; the one evening of the week when we can make a party or so and tell stories or play cards or jump tables around. Sunday? and here is my nice little landlady telling me how handy the church is. Of course, I will go next Sunday.

We need not get any worse in this rush around life, but we do get different from the rest of the world, and we don't even realize it till the rush around stops and we are stranded for a little time with people who live as the rest of the world lives.

Then how do we feel? A bit out of place, a bit restrained, a bit like screaming at the wrong time.

My landlady says—but never mind.

POLLY.

## ALBERT WOLFF ANSWERED.

To the Editor of the Dramatic Mirror: Sir:—I append a translation of a letter, which my indignation, upon reading the article entitled "Virtue on the French Stage," in the last issue of THE MIRROR, induced me to address to M. Albert Wolff.

After all it is only a part of the threadbare discussion of stage and society which will hold together, as long as the world goes round. As "Polly" says, "use gets tired." Not too tired, however, I thank Heaven, to strike a blow at a tolerance which insults the factors of the stage a thousand times more than the most puritanical condemnation.

Better the oppression of a Cromwell than the protection of a Merry Monarch. Between the severe standard of purity and order to which all acts may raise themselves and win a place in the army of Truth and Peace, to a rotten support which, by taking for granted, depravity and eccentricity, gives no incentive—rather the contrary—to the natural aspirations of the heart and mind to high standards, who would hesitate. Very truly yours,

COLLINS STURTEVANT.

## [TRANSLATION.]

My Dear M. Wolff:

I have just read in THE DRAMATIC MIRROR of New York, the best of our periodicals devoted to theatrical matters, an article by Mr. Arthur Hornblow, in which he informs us of the recent discussion in Paris touching the morals of dramatic artists, and also translates for us a portion of your review of the debate. Had you spoken only of France I should have exclaimed, *Le triste pays que voilà!* and knowing that your experience there by the side of mine was as the Eiffel Tower to the Obelisk, I should have spared you this letter; but since you say that what is true of the French is also true of all continents, I feel that I should be neglecting a duty—not alone the duty of defending one's country but of proclaiming the truth by doing away with false impressions upon any point—if I maintained silence.

I am glad you reject the excuse of expensive costumes. An actress, through the flattering illusion of the footlights, better than a society woman, can always appear well, especially the Parisiennes who have made for themselves an eternal reputation from their tact, which works wonders in dress as in social matters. But that you should be resigned to a situation in which the theatrical world is so far removed from that in which our sisters and wives are placed, as to make its morals a subject of indifference to you, is to me incomprehensible. Allow me to assure you that in the United States your attitude would be abnormal. Here and there are to be found remains of Puritan prejudice which is also arrayed against cards and dancing; but little by little, ignorance gives way to a knowledge of the value of the moral lessons of dramatic literature and a realization that actors after all are folks like the rest of us, only that if they fail in catching a train or in keeping a conjugal vow, the press at once proclaims from the house-tops what, if it had happened to one of any other calling, would not—to speak comparatively—have been heard above the cellar.

In the United States there is not, as you may fancy, more tolerance for the vices of an actress than for those of a great lady. Recently has been shown, as many times before, that nothing excites universal disapprobation more than the spectacle of a woman who, after outraging the proprieties in her private life, seeks a place for her tarnished fame in the public life of the artist. In point of virtue as much is required of one as of the other. A proof of this lies in the fact that Bernhard, who, though in England during her first visit to London, was besieged by invitations which society allowed itself to tender on the grounds that it was the actress and not the woman to whom it gave its hand, the United States has yet to find a door open to her leading

elsewhere than to an inn. But I could cite a vast number of actresses who are called upon, in a spirit which, while delighting in the presence of genius, requires therewith a moral worth equal to its own to take a part in that other world which you would place at the Antipodes of the green-room. Yet it appears to me that George Sand, in her novel of "Pauline," has described in the character of Laurence the type of the American actress, and Laurence existed, beautiful and good, in the midst of Parisian homage. And George Sand studied her subject not a little before attempting its portrayal. But always it is a sorrowful thing to dwell on, that the Laurences must endure the low estimate formed of them by Messieurs Wolff and Company.

Let us put sentiment aside and be severely logical. You say that a young girl in going on the stage loses her right to this title. Why?

To begin with, a young man puts his arm around her waist. And in the waltz? I know a young girl who disliked round dancing because the first corner has a right to embrace her; but she does not dare to confess this to any but a few intimates, for she well knows she would be met with *Honi soit qui mal y pense* and dubbed either prude or Nitouche, and possibly worse. I have my labor for my pains in trying to persuade her that nobody thinks of the position of the arm nor of the head reclining upon the supporting shoulder; she has no relish for posing in a tableau of "Enfin Sculs" with any but husband or betrothed, even to music and approving spectators.

But this is folly, you say. Certainly; and yet there is something therein which reminds me of M. A. Wolff and Company.

Actors will tell you—ask M. Coquelin—that they do not realize the sentiments they express for one another any more than the innocent couples on the ball-room floor remember that it was in the attitude they have taken that Dante saw Paolo and Francesca.

Furthermore, you say that if the debutante comprehends her role she is no longer a young girl, and that if she does not comprehend it, she is not a good actress. Alas! would one not conclude that to go on the stage necessitated a choice either of Scylla or Charybdis? Happily in the United States there is no lack of Ulysses who avoid the breakers of bad art without finding it obligatory to become a wreck in the whirlpool of vice. It appears quite possible to me that the actress may comprehend her role and retain her girlhood until the flight of time disposes her just as the actor succeeds in seeming a rascal, a drunkard, a thief or an assassin without having lied nor drunk to excess, nor robbed, nor murdered, and remaining all the while he of whom the world says with reason, "He is a gentleman."

Let us further suppose that this fragile creature falls in love—I almost paused at the verb under the influence of the *Figaro*. I believe she would play still better, for a real sensation is to the imagination (which, aided by intelligence, makes astonishing excursions) what the seven-leagued-boots were to Jack. And I hold that she continues to have a right to the title you would take from her the moment her heart begins to awaken. It is a truism to say that there are two species of love, but it is a truth as well which resembles those Moliere was obliged to repeat every day to his troupe, so often is it forgotten or neglected. I venture to suggest that you allude to the love of the passions as if there were no other. Well is it that France has writers who dispel any fears lest the tender, disinterested, noble love of the sentiments should not be known there. Even Catulle Mendes, in his "Etudes de Jennes Filles," from the analysis of the first who cannot find seclusion deep enough in which to grant her friend a kiss, to the last, who is haunted by the voice of her dead lover, even he of whom Théophile Gautier, his father-in-law, said "Je l'aime, il a tous les vices," never strays from the keynote of innocence. As for Daudet, he who better than any French writer of the century understands the meaning of a pure affection he has given us in the love of Hortense for the Artesian and that of Mlle. Joyeuse for Paul, pictures which show, what in the United States goes without saying—that the young girl in love knows no metamorphosis till the day of her death or her wedding.

This letter is longer than I had anticipated in spite of my having said but a third of what passed through my mind in reading your remarkable summary, the language of which I admire while deploring its substance, which will please the abandoned, discourage the weak, and sadden the strong.

COLLINS STURTEVANT.

A CABLEGRAM from London has electrified the American public with the staggering information that Henry Irving has invoked the aid of the Lord Chamberlain to stop Frederick Leslie's burlesque of him in petticoats. The Gaiety manager, however, is not at all disconcerted, and is reported to have said that if obliged to suppress the caricature of Irving he will substitute that of Kyrle Bellew. What curious freaks they do have about!



## LONDON NEWS AND GOSSIP.

LONDON, Sept. 29, 1889.

What with Henry Arthur Jones' new Pottery play, The Middleman (recently described by me) in full blast at the Shaftesbury; the production of Buchanan's version of Roger la Honte at the Haymarket a few nights ago; and the putting on of Sims and Pettitt's new drama London Day by Day at the Adelphi last Saturday night, the metropolitan theatrical season may be said to be getting in full swing again. All we wait for now is the re-opening of the Gaiety to-morrow night with the new burlesque Ruy Blas or The Blasé Roné in which Nellie Farren, Fred Leslie, Marion Hood and company will re-appear, and the taking down of Old Drury's shutters on Monday, when will be produced Henry Hamilton and Augustus Harris' new Restoration drama, The Royal Oak, which some wags describe as a Royal Oakley-Pokey concoction.

Drury Lane Theatre will be privately opened to the Press on Saturday for the sampling of the new decorations and haply a little food and drink—but all this, by the way, and entirely without prejudice as legal gentlemen say.

Until the Haymarket and Adelphi productions alluded to above, nothing worth chronicling had taken place since The Middleman took the town by storm. At the Haymarket re-opening large numbers of brilliant and fashionables put in an appearance, and well-to-do American playgoers were not wanting. Buchanan's adaptation of MM. Mary and Grisier's Roger la Honte is called (somewhat clumsily, as I think), A Man's Shadow, and Buchanan has, on the whole, done his adapting wisely, especially in the matter of the last act, which is new, and finishes up one year after the imprisonment of the innocent but somewhat idiotic Laroque, instead of twelve years afterwards, as in the Gallic play. This, happily, removes the ante-climactic love interest of the Laroques and the De Noirville's grown-up children, and also provides a better manner of killing the spy Luversan. The principal blot on A Man's Shadow is that much—too much—of the senseless low comedy of the original is retained. While he was about it, the Bard Buchanan might just as well have written in some comic parts that were tolerable and to be endured. Seeing that you already know so much about Roger la Honte, and that almost as soon as this reaches you Daly's adaptation of Buchanan's adaptation will be produced in your midst, with William Terris in the dual role of Laroque and Luversan.

I need not further dilate upon the play itself. Beerbohm-Tree, who had originally cast himself only for Laroque (Charles Brookfield having possession of the Spv), appeared in the two characters and scored heavily, especially in the former or virtuous role, which he represented with true dignity and pathos. James Fernandez made a tremendous hit as the perplexed and eventually stricken-down advocate De Noirville, sharing the chief honors of the evening all the time. Julia Neilson (around whom W. S. Gilbert, you may remember, wrote his ill-fated Brantingham Hall), evinced considerable intensity as the odious Julie, who would fain entice the now ranged and righteous Laroque again to sin. Mrs. Tree was not altogether equal to the character of Laroque's wife, and little Miss Norreys was wasted on a silly and unpleasant character. That clever child, Minnie Terry (niece to Our Only Ellen), acted delightfully as Laroque's little daughter, who believes she sees her father commit the awful murder of M. Gerbier, but the poor little thing looked so delicate and was so obviously overweighted that one almost hoped that some emissary of the Society for the Prevention of Cruelty to Children would pop in and take her away. Since the beginning of this week she has been taken away, and her part has been undertaken by little girl Harwood (of the old acting family of that name) who first appears in the first act of Proof at the Princess' and then is cabbed down to the Haymarket for one of the hardest parts ever entrusted to any child upon any stage. So you see the element of cruelty doesn't seem to have altogether disappeared with the removal of poor little Minnie.

The premier of London Day by Day at the Adelphi was witnessed by a crowd of house, who during the progress of the play signified their approval in the usual manner especially in the low comedy scenes. These, which are many and varied, are sooth to say the most meritorious features in this new metropolitan melodrama. The serious interest shows how a wrongfully-convicted young lady is pursued from pillar to post (as the saying is) and back again by a trio of villains, who were not only principally concerned in her wrongful conviction, but also have come to know that the poor girl is really heiress to vast estates in America. Terrible are the perils and dangers to which she is exposed in the London streets and squares, and at one

time she and her well-to-do chivalrous lover (who does not know she is the sought-for heiress, mark you) are in danger of being charged with the murder of a certain famous music-hall singer—the real murderer being the music-hall singer's foreign husband, who adopts this means of removing his just now inconvenient wife, in order that he may be better able to espouse the heiress. Interwoven with all this is an underplot showing how the hero falls among Jew villains and all sorts of sharpers and fleecers, and almost meets with the pecuniary fate of the Jubilee Plunger whose confessions have lately been published. During the evolving of all the ramifications of London Day by Day, many striking situations, pathetic and comic, pass rapidly before you, and although from a literary point of view, it is not up to Sims and Pettitt's form, and though (nay, perhaps because) the main story is conventional, it will, I should say, fill the Adelphi and thus gladden the Gattis for some months to come, at least. Indeed, I am informed that the business done up to the time of mailing is simply tremendous.

The new hero and heroine, to wit, George Alexander (of the firm of Irving & Co.) and Miss Alma Murray (beloved of all true Browningsites) made successful debuts here and soon became favorites. They have been so long used to the lighter legitimate and romantic drama that they seemed somewhat out of place in everyday dress and dialogue. It may be gratifying to Terris' modest pride to learn that Alexander did not quite efface the memory of him. Terris has undoubtedly the very swing and dash necessary for Adelphi melodrama, albeit he can when occasion serves, ruffle with the best in the Romantic. But this by the way. One of the biggest hits of the evening was made by Lionel Rignold as the comic Jew, a fine specimen of the low Hebrew, such as Harry Jackson was wont to delight in. John L. Shine gained plenty of laughter as a pugilistic caddy, who remarks that the ring champions of to-day are "all challenge and no fight." Shine's sweetheart in the play is as before lively little Clara Jicks and Miss Kate James a new-comer here, is Al as a street arab of humorous proclivities. "Mons" Marius is hardly suited as the foreign (and chief) villain—eccentric comedy is more in his line—but J. D. Beveridge is all there as an "Irish Gentleman from Chicago," who come over to find the heiress-heroine, and the queenly Mary Rorke is more than equal to the demands made upon her by the character of the soon-murdered music-hall artist. The scenery, with views of Hampton Court Palace, St. Katherine's Docks (with nary striker around) and Leicester Square by night, with the Alhambra in full blast, is all most picturesque and realistic. Something different from Leicester Square might have been found I think, seeing that that is one of the principal effects in Mankind.

What with W. Terris and Miss Millward, who have doubtless arrived ere now, Lydia Thompson's company, which started on Wednesday, and Charles Wyndham and company, who started for your hospitable shores yesterday, and the Kendals, who embark to-morrow, and with several others already among you, America will not be wholly lacking of British players. But then, on the other hand, have you not sent us Lois Fuller? Not to deceive you, you have, and Lois announces that she will open at the Globe on or about Oct. 19 in Howard Taylor's American piece Caprice.

GAWAIN.

## THE SPIDER'S WEB CLOSES.

The Spider's Web company closed its season at Baltimore last Saturday night. T. H. McGrath, who played the part of Marcel De Lucenay, gave the following account of its collapse to a reporter of THE DRAMATIC MIRROR:

"The piece, as you know, was produced at the Grand Opera House of Chicago last June. The road company started out on Sept. 2 and played a week respectively at Philadelphia, Cincinnati, Buffalo and Baltimore. The critics were mostly lukewarm about the play, saying that it needed re-writing. In Baltimore, however, the newspapers spoke very well of The Spider's Web, and we were more successful there, financially, than anywhere else. The authors are Paul Potter and Harry Hamlin. The latter is the son of John Hamlin of the Chicago Opera House, and acted as manager. Dr. Dunlap, who undertook the management during the last two weeks, was to have a financial interest, I think. The loss to the Hamlins will not be very far from \$4,000, according to my estimate."

"Was the company given the customary two weeks' notice?"

"No, only one week. Harry Hamlin telegraphed from Chicago as soon as we reached Baltimore, that the season would close at the end of the week's engagement in that city. We had been told that The Spider's Web had been booked at the National Theatre in Washington, but it turned out to be untrue. Joseph Wheelock had previously given the manage-

ment two weeks' notice that he would resign at the end of the Washington performances. The excuse given for closing was the inability to get satisfactory dates. David Poyser was the advance agent. He did not have a great abundance of paper to put out, which possibly discouraged him. The salary list was large, but then the acting was universally commended. The Times-Star of Cincinnati said that it was the strongest company that had appeared at Pike's Opera House in many a day. It is my personal opinion that the managers lost heart too early in the game, and that the piece would have done a fair business, if they had gone on with it. Besides Joseph Wheelock and myself the cast included Helen Bancroft, Mary Hampton, Maude Monroe, E. J. Henley, F. B. Horning, Owen Westford, John Gernon and Little May Gernon.

"There are no outstanding debts that I know of. The members of the company were paid up to last Saturday night, and all of them, I believe, signed a paper releasing the manager from all further obligations, although according to law we were entitled to an additional week's salary. Still, our fares were paid back to New York, so that besides being thrown out of an engagement quite unexpectedly, I have nothing to complain of, and hope to make the time I shall remain at liberty as brief as possible."

## GRAND OPERA IN ENGLISH.

In conversation with a MIRROR reporter the other day Manager Charles E. Locke, who perhaps is better qualified than most men to know what the public wants in grand opera, and who feels able to supply the demand, stated that it was his endeavor to make the Emma Juch Opera Company a permanent institution, and as much a necessity in the large musical centres of America as the Carl Rosa Company was to the English cities.

"The success of my 'organization,'" said Mr. Locke, "is based upon the fundamental principle that Americans wish grand opera sung in English. In Italy, opera is sung in Italian, in Germany in the German language, in Russia in Russian, and in France the opera at the Grand Opera and at the Opera Comique is sung in French. Opera sung in foreign languages is purely sporadic, and its financial success ephemeral. It is generally supposed that Mr. Harris has recently approximated the expenses of his season of Italian opera in London, but there is no positive evidence bearing on the actual relation between receipts and cost of the season, while it is well known that German opera in America is supported at an annual loss."

"The Emma Juch Opera company will be magnificently equipped, first as to artists, chorus and orchestra, and next as to the scenic and costume surroundings. Some of the operas in Miss Juch's repertoire have never been produced with the attention to perfect casts even to the minor roles, and proper elaboration of the *mise-en-scene*. Mr. Hedmont, Miss Juch's leading tenor, possesses a beautiful voice not over large in volume but entirely adequate for Faust, Carmen, Mignon, The Postilion of Lonjumeau, etc. Elvin Singer is another tenor who, while a comparative beginner on the operatic stage, is a pupil of Lamperti, and possesses a superb robust tenor voice. In the course of two or three seasons I expect great results from Singer's voice. Of Mr. Stoddard, the always reliable baritone, Mr. Vetta, the admirable basso, and Messrs. Knight and Pieri, respectively basso-buffo and tenore-buffo, good work may always be counted certain. Mme. Benic-Serrano and Selma Kronold I feel will be great acquisitions to English opera. This will be their first appearance in the vernacular. Lisie Mac Nichol, the leading contralto of the company is the best artist to-day in America I believe for these roles. She will undoubtedly fill the position left vacant by the retirement from the stage of Annie Louise Cary."

The chorus is entirely American, and possesses wonderful volume of voice, while its members are young and handsome.

The orchestra is under the direction of Felix Jaeger, for six years first conductor at Kroll's Theatre, Berlin. He will have a splendid body of musicians under his baton, among whom are Jan Koert, concert master, who has just returned from Bayreuth, where he occupied a similar position. In the orchestra will also be Boer the oboist, and Scheure, clarinet, both formerly with Thomas' orchestra.

"The orchestra is really the backbone of grand opera, and with such a one as we have you will perceive the Emma Juch Opera company has plenty of verities. The season opens in Philadelphia, Oct. 21, the opening opera being Faust, followed by the Trumpetter of Salsingen, for the first time in English. Carmen, The Freyschutz, Mignon, The Postilion of Lonjumeau, and The Bohemian Girl. Miss Juch sings for the first time the roles of Carmen, Mignon and Arline, and The Postilion of Lonjumeau will be given for the first time since Wachtel sang it at the Philadelphia Academy of Music, where our season

will begin, under the management of Nissen and Zimmerman many years ago.

"I believe that the company is equipped to make a lasting impression and financial success. I have associated with me J. Charles Davis, who will have charge of the multitudinous business details of the largest and most expensive organization that travels."

## AS YOU LIKE IT.

CHARLOTTE CUSHMAN used to relate an incident that happened in a theatre where she was performing. It seems that a man in the gallery made such a disturbance that the play could not proceed. Cries of "Throw him over" arose from all parts of the house, and the noise became furious. All was tumultuous chaos until a sweet and gentle voice was heard in the pit, exclaiming "No! I pray you, don't throw him over! I beg of you, dear friends, don't throw him over, but—kill him where he is!"

THERE has been a prevalent notion that the poetical pride of Chicago, Dr. Eugene Field, had no better eulogist than a certain luminous contemporary. But the World's Fair project appears to have boycotted in New York everything that emanates from Chicago, and rather than acknowledge the genial Eugene as author of those popular and perennial verses concerning the "little peach of emerald hue," first introduced by Dixey in Adonis and afterward in The Oolah by Francis Wilson. The Evening Sun reprinted the said verses last week, giving sole credit to the Washington Capital.

ONE of our exchanges says that "the colored dramatic company now rehearsing in Philadelphia will take the road on November 1." We trust that they will not take anything else. The leading actor, R. Henry Strange, is to play Othello without making up, but he is expected to give a delicate shading to the part itself.

THE recent metropolitan engagement of Louis James in Virginius recalls how Macready was victimized on one occasion in that tragedy. The Numitorius couldn't remember his own name. "You will remember it, sir," said the tragedian, carefully pronouncing it for him, "by the association of ideas. Think of Numbers; the book of Numbers." The Numitorius did think of it all day, and at night produced, through the "association of ideas," the following effect:

Numitorius.—Where is Virginia? Wherefore do you hold that maiden's hand?  
Clandine.—Who asks the question?  
Numitorius.—I, her uncle—Deuteronomy!

On another occasion when Macready played Virginius, the actors at rehearsal were much amused when Mr. Bass, as Icilus, in answer to the playful question of Virginius—"Do you wait for me to lead Virginia on, or will you do it?"—replied with great amiability—"Whichever you please, sir."

MRS. LANGTRY told an English interviewer the other day that she had numbers of letters from correspondents of all sorts while she was in America. "One man," said the Lily, "wrote quite seriously that he had considered the matter, that he thought it was time I got married, and he had concluded to take me to wife himself. He felt sure that he should be very happy with me."

They claim to have an aged German in Pittsburg who devotes all his energies to the construction of mermaids, mermen, sea serpents, gorillas, devilfish and similar monstrosities used for exhibition at dime museums and circus side-shows. His talent for the invention of zoological horrors is said to amount to positive genius. All he needs for these "wonders of nature" is paper, papier maché, wire, rags, sawdust, brown Holland, whale bones, rubber cloth, chicken, turkey and hog bones, paints, glue, eyes of various animals and birds, feathers, pigs' ears and shark's teeth. He is reported to be at work upon "the greatest effort of his life," which is to be over fifty feet long, and is to be billed by a Dime Museum manager on the Bovey, for whom it is being created as "The Only Genuine Sea Serpent ever captured."

WHEN La Grizette de Béranget was first performed in Paris, the part of Lisette was enacted by the famous old actress, Virginie Dejazet, who, at that time, had lost all her teeth. In honor of the new part she was to impersonate, she ordered a beautiful new set, and finding her dental substitutes rather uncomfortable, she took them out as soon as the performance was finished and put them in her pocket. In the green-room, she unfortunately sat down on them, which caused her to rise with a scream. "What is the matter?" asked Adolphe Dennery. "Nothing," said Madam Dejazet, "I only bit myself!"

NEWCOMER (on entering one of our gorgeous bars)—This is a tony bar, isn't it?  
OPERATIC JESTER.—Certainly, why not? I come here nightly. It is the bar-I-tone.  
(Newcomer retreats.)



## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

## DRAMATIC COMPANIES.

- AFTER DARK CO.**: Birmingham, Ala., Oct. 2, Selma, Ala., Oct. 3, New Orleans 7-week, Galveston, Tex., 10, 15, Houston 10, 17, San Antonio 10, 19.
- ANNA BOYLE CO.**: Bath, N. Y., Oct. 2, Corning 3, Arden Co., Henderson, Ky., Sept. 30-week; Richmond, Ind., Oct. 7, Anderson & Frankfort, Ky., 9, Louisville 10-12, New Albany, Ind., 14, Mt. Vernon 15, Glasgow, Ky., 16, Bowling Green 17, Franklin 18, Gallatin, Tenn., 19, Clarksville 21-22.
- ASA GRAY CO.**: Williamsport, Pa., Oct. 2, Ashland 3, Tamaqua 4, Plymouth 5, Danville & Watertown 10, Elmira 11, 12.
- AGNES CODY CO.**: Indiana, Pa., Sept. 30-week.
- ARNOLD-GRIFFIN CO.**: Dallas, Tex., Oct. 1-19.
- A LEGAL WRONG CO.**: St. Joseph, Mo., Oct. 2, Marshall, Tex., 3, Sedalia 4, Jefferson City 5, Cincinnati 7-week.
- AUGUSTIN DALY'S CO.**: New York Oct. 2-indefinite.
- A LEGAL WRECK CO.**: Newark, N. J., Sept. 30-week.
- A BUNCH OF KEYS (WESTERN) CO.**: London, Oct. 2, Sept. 2, Stratford 3, Petrolia 4, Port Huron, Mich., 5, Mt. Clemens 7, Tiptonville 8, Owensboro 9, Louisville 10, Big Rapids 11, Lexington 12, Manistee 13, Elmira 14, Grand Haven 15, Fond du Lac, Wis., 16, Oshkosh 17, Appleton 18.
- ARTHUR REMAR'S CO.**: Syracuse, N. Y., Oct. 2-5.
- AROUND THE WORLD IN EIGHTY DAYS CO.**: Berlin, Wis., 2, Portage 3, La Crosse 4, Winona 5, Eau Claire 7.
- ARABIAN NIGHTS CO.**: Albany, N. Y., Sept. 30-week.
- A. M. PALMER'S CO.**: Brooklyn, N. Y., Sept. 30-week; Danbury, Ct., Oct. 7, New Britain & Bridgeport 9, New Haven 10-12, N. Y. City 13-week.
- ALONE IN LONDON CO.**: Lawrence, Mass., Oct. 2.
- A BUNCH OF KEYS CO.**: Scranton, Pa., Oct. 2, Wilkes-Barre 3, Pittston 4, Pottsville 5, Reading 7, Allentown 8, Easton 9, Paterson, N. J., 10-12, New York City 13-week.
- A MOUNTAIN PIKE CO.**: St. Louis, Oct. 10-week.
- ARTISTES CO.**: Brooklyn, N. Y., Sept. 30-week.
- ARTHUR FIDLEY CO.**: Philadelphia Sept. 23-two weeks.
- AGNES HERNDON CO.**: Gadsden, Ala., Oct. 2.
- ACROSS THE CONTINENT CO.**: New Haven, Conn., Oct. 2, Ansonia 3, Birmingham 4, Bangor 5, Ansonia 6, Danbury 7, New Britain 8, Goshen, Ind., 9, Michigan City 10, Muskegon, Mich., 11, Big Rapids 12, Lexington 13, Mt. Pleasant 14, St. Louis 15, East Saginaw 16, Bay City 17.
- BOOTH-MODERNA CO.**: Cleveland Oct. 7-week; New York City, Oct. 12-week.
- BOURNE THEATRE CO.**: Fort Scott, Kan., Sept. 30-week.
- BRASS HOSKEY CO.**: San Francisco Sept. 23-three weeks.
- BARRY-PAT CO.**: New York City, Sept. 2-indefinite.
- BLUESDALE, JR. CO.**: Cincinnati Sept. 30-week; Philadelphia Oct. 7-four weeks.
- BREWER CO.**: Cleveland Sept. 30-week; Chicago Oct. 7-week; Columbus, O., 14-15.
- BROOKINGS OF CARLETON CO.**: Salem, N. J., Oct. 2, Bridgeton 3, Burlington 4, Port Jervis, Pa., 5, Reading 7, Scranton 10, Wilkes-Barre 11, Allentown 12.
- BLACK FLAG CO.**: Lexington, Ky., Oct. 2.
- CHICAGO DIRECTORY CO.**: Spokane Falls W. T. Oct. 3, Missoula, Mont., 5, Butte City 7, Helena 10-12, Bozeman, Dak., 14, Bismark 15, Jamestown 17, Bismark, Minn., 19.
- CHP & THE OLD BLACK CO.**: Milwaukee Sept. 30-week; St. Louis Oct. 7, Fen du Lac & Oshkosh 9, Appleton 10, Eau Claire 12, Minneapolis 14-week.
- CHICAGO COMEDY CO.**: Newport Ind., Sept. 30-week.
- CHARLES WYNDHAM.**: Boston Oct. 7-four weeks.
- CHICAGO COMEDY (GRAVES) CO.**: Red Cloud Neb., Sept. 30-week.
- CHICAGO CO.**: St. Joseph Mo., Oct. 2, Burlington Ia., 3, St. Louis 7-week.
- CHAS. E. VERNER CO.**: Providence, R. I., Sept. 30-week; Fall River Oct. 7-week.
- CHARLES A. GARDNER CO.**: Chicago, Sept. 30-week.
- CHAS. VAN TABELL CO.**: Winchester, Ky., Oct. 2, Lexington 3, Frankfort 4, Danville 5, Chattanooga Tenn., 6, Atlanta Ga., 8, Athens 10, Augusta 11, Charleston S. C., 12-14.
- CHICAGO CO.**: Chicago, Sept. 30-week.
- CHAS. PLAT CO.**: Old City Pa., Oct. 2, Erie 3.
- CATTLE KING CO.**: Meadville, Pa., Oct. 2, Findlay, O., 3, Canton 4, Marion 5, Columbus 6-week.
- CHARLOTTE THOMPSON CO.**: Abilene, Kan., Oct. 2, Burlington 3, Wichita 4, Wellington 5, Arkansas City 6, Winfield 7, McPherson 10, Newton 11, Hays 12, Dodge City 13, Garden City 15, Irted 16, Lyons 17, Eldorado 18, Parsons 19, Fort Scott 20.
- CLARA MOORE CO.**: N. Y. City, Sept. 30-week.
- COLD BAY CO.**: Lynchburg, Va., Oct. 2, Danville 3, Raleigh, N. C., 4, Durham 5, Raleigh 7, Goldsboro 8, Wilmington 9, Charleston & C., 11, 12, 13.
- CORRY'S THOMPSON CO.**: E. Liverpool, O., Oct. 2, Cleveland 3, Balluff 4, Denver Falls, Pa., 5, Stateburg, S. C., 6, Youngstown & Salem 9, Ravenna 10, Akron 12, Canton 13.
- CORRY CO.**: Brooklyn, Oct. 12-week.
- CHARLES FORBES CO.**: Fort Wayne, Ind., Sept. 30-week.
- CARSON ANDERSON CO.**: Des Moines, Ia., Sept. 30-week.
- CHAS. TANNER CO.**: Newark, N. J., Sept. 30-week; New York City Oct. 7-four weeks.
- CHAS. ARAT CO.**: Cincinnati Sept. 30-week; Buffalo Oct. 7-week; Philadelphia 14-week.
- NEWLAND-HAMON CO.**: Indianapolis, Ind., Oct. 7-week.
- CHAS. IRISH BOY CO.**: St. Louis Sept. 30-week; Kansas City Oct. 7-week.
- DAVID BROWN CO.**: York, Pa., Oct. 2, Lykens 3, S. Canton 4, Williamsport 5, Lewisburg 7, Lock Haven 8, Lebanon 10, Tyrone 11, Philadelphia 12, Chambersburg 13, Altoona 14.
- DAN MARY'S CO.**: Nashua, N. H., Oct. 2, Pittsburg 3, Newburgh, Conn., 4, Williamstown 5, Mystic 6, Fall River, Mass., 11, 12, Hoboken, N. J., 13-week.
- DANIEL KELLY CO.**: Minneapolis, Minn., Sept. 30-week.
- DANIEL BROWN CO.**: Detroit, Mich., Oct. 2.
- DANIEL'S MINE CO.**: Worcester, Mass., Sept. 30-week.
- DANIELSON CO.**: N. Y. City, Sept. 30-week; Brooklyn Oct. 7-week.
- DANIELSON W. VA.**: Oct. 7-week, Harrisonburg, Va., 10-week.
- DANIELSON CO.**: Wilmington Oct. 2, Trenton 3, Philadelphia 7-week; Brooklyn, N. Y., 14-week.
- DANIELSON HARRISON CO.**: Chicago Sept. 30-week; Milwaukee Oct. 7-week; St. Paul 14-week.
- DANIELSON STUART CO.**: Ottumwa, Ia., Sept. 30-week.
- DANIELSON'S VOYAGERS.**: Murphysboro, Ill., Oct. 5, Ansonia 6, Cairo 8, Niles, Tenn., 9, Hickman, Ky., 10, Jackson, Mo., 11, 12.
- DANIELSON'S CO.**: Northampton, Mass., Sept. 30-week.
- DANIELSON CO.**: Newark, Va., Oct. 2, Williamsport 3, Charleston S. C., 4, Savannah, Ga., 5, Augusta 6, Atlanta 10-12, Birmingham, Ala., 14, 15, Gadsden, Ala., 17, Ansonia 18, Talladega 19.
- DANIELSON'S DOT CO.**: Des Moines, Ia., Oct. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- DANIELSON CLAYTON CO.**: Baltimore, O., Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- DANIELSON'S CO.**: N. Y. City Aug. 30-Oct. 14.
- DANIELSON GOSWICK.**: Racine, Wis., Sept. 30-week; Ansonia, Ill., Oct. 7-week; Sterling 14-week.
- DANIELSON JONES CO.**: Dixon, Ill., Sept. 30-Oct. 2, Sterling 3, Clinton, Ia., 7-week.
- DANIELSON REDDING CO.**: Chester, Pa., Sept. 30-week.
- DANIELSON (A) CO.**: Terre Haute, Ind., Sept. 30-week.
- DANIELSON (B) CO.**: Elkhart, Ind., Oct. 2, 3, South Bend 4, Oct. 7-week.
- DANIELSON WELLS CO.**: Boston Sept. 30-week; Philadelphia Oct. 7-week.
- DANIELSON-CHASE COMEDY CO.**: Rock Island, Ill., Sept. 30-week; Davenport, Ia., Oct. 7-week; Peru, Ind., 14-week.
- DANIELSON LORANGER CO.**: Vassar, Mich., Oct. 2, 3, 4, 5.
- DANIELSON REPORT.**: San Francisco Sept. 23-two weeks.
- DANIELSON CO.**: Dear Lodge, Mo., Oct. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- DANIELSON CO.**: Idaho Springs, Cal., Oct. 2-5.
- FLOY CROWELL CO.**: Lawton, Mo., Sept. 30-week; Lyons 7-week; Chelsea 14, Webster 17.
- FREDERICK WARDE.**: Bridgeport, Conn., Oct. 2, Meriden 3, New Britain 4, Jersey City 7-week; N. Y. City 14-week.
- FUGITIVE CO.**: Buffalo, Sept. 30-week; Cleveland Oct. 7-week; Chicago 14-week.
- FERGUSON-MACK CO.**: Indianapolis, Oct. 2, Dayton, O., 3, Hamilton 4, Piqua 5, Tiffin 7, Mansfield 8, Bellefontaine 9, Zanesville 10, Akron 11, Lima 12, Franklinton 13, N. Y. City Sept. 30-week.
- FRANK I. FRAYNE CO.**: N. Y. City Sept. 30-week.
- FRANK DANIELS CO.**: Kansas City, Mo., Sept. 30-week; Denver, Col., 1-week.
- FRANK CLIFF CO.**: Birmingham, N. Y., Oct. 2, 4, Port Jervis 5, Louisville, Ky., 7-10.
- GARY WARDE CO.**: Sedalia, Mo., Oct. 2, Montgomery 4, Wellsville 5, Bowling Green, Ky., 7, 8, St. Charles 10.
- GUILTY WITHOUT CRIME CO.**: Detroit, Mich., Sept. 30-week; East Saginaw Oct. 3, Manistee 8, Grand Haven 10, 11, Loganport, Ind., 12.
- GUS HOMER CO.**: Bedford, Pa., Sept. 30-week.
- GOWONGA MONIWA.**: Hoboken, N. J., Oct. 2, Paterson 3, Philadelphia 7-week.
- GRAHAM EARLE CO.**: Kendallville, Ind., Sept. 30-week; Waterloo Oct. 7-week.
- HELD BY THE ENEMY CO.**: Philadelphia, Pa., Oct. 2-5, Lancaster 7, Newark, N. J., 9, Trenton 10, Elmira 11.
- HARISON LIGHTS CO.**: Rochester, N. Y., Sept. 30-week; Troy, Oct. 7-week; Montreal, Can., 14-week.
- HATTIE BERNARD-CHASE.**: Parkersburg, W. Va., Oct. 7, Middleport, O., 8, Charleston, W. Va., 9, Huntington 10, Ironton, O., 11, Jackson 12, Portsmouth 14, Newville, Ky., 15, Carlisle 16, Cynthiana 17, Winchester 18, Mount Sterling 19.
- HURD CO.**: Shelbyville, Pa., Mass., Oct. 2, Holyoke 3, Chaguan Falls 4, Westfield 5, Middletown, Ct., 7, Danbury 8-10.
- HELENE ADELL CO.**: Morristown, N. J., Sept. 30-week; Paterson Oct. 7-week.
- HOLE IN THE GROUND CO.**: Brooklyn, R. D., Sept. 30-week.
- HELEN HARRY CO.**: N. Y. City Sept. 23-two weeks.
- HE. SHE. HIM. HER CO.**: Kansas City Sept. 30-week; Athens Oct. 2, Leavenworth & Beatrice, Neb., 4, Fremont 10, Plattsmouth 11, Lincoln 12, Hurler 13, Comedy Oct. 2, Kansas City Sept. 30-week; Le Mar Oct. 7-week.
- HANDS ACROSS THE SEA CO.**: N. Y. City Sept. 30-week.
- HAND THE BOATMAN CO.**: Lafayette, Ind., Oct. 2, Indianapolis 3, 4.
- HELEN BLYTHE CO.**: Port Huron, Mich., Oct. 2, East Saginaw 3, Battle Creek 4, Albion 5, South Bend 6, Benton Harbor 7, La Porte 8, Englewood, Ill., 10, Sycamore 11, Rockford 12.
- HELD IN SLAVERY CO.**: Otago City, Kan., Oct. 2, Topeka 3.
- HILARITY CO.**: Erie, Pa., Oct. 2, Ashtabula, O., 3, Warren 4, Youngstown 5, Alliance 6, Canton 11, Meadville 12, Mansfield 13, Sandusky 14, Port Huron 15, Toledo 16.
- HOOP OF GOLD CO.**: Brooklyn, R. D., Sept. 30-week.
- IVY LEAF CO.**: Atlanta, Ga., Oct. 2, 3, Augusta 4, Columbia, S. C., 5, Charleston 7, Savannah, Ga., 8, Macon 10, Montgomery, Ala., 11, Mobile 12, New Orleans 13-19.
- IRISH HEARTS AND GEMMA HEARTS CO.**: Brunswick, Me., Oct. 2, Rockland 3, Pittsfield 4, Bangor 5, Belfast 7, Shrewsbury 8, Waterville 9, Lewiston 10, Portland 11, 12.
- IRISHMAN'S LOVE CO.**: Middletown, Ct., Oct. 2, New Haven 3, Philadelphia 7-week.
- IRISH LUCK CO.**: Syracuse, N. Y., Sept. 30-week.
- IN THE RAINES CO.**: Philadelphia Sept. 30-two weeks.
- IDA VAN CORTLAND CO.**: Monroe, Mich., Oct. 2, Jackson 3, 11, Charlotte 12, Kalamazoo 14-week.
- IRISH HEARTS OF OLD CO.**: Brimham, Tex., Oct. 2, Temple 3, Waco 4, Fort Worth 5, Dallas 6, 7, Denison 8, McKinney 10, Greenville 11, Paris 12, Clarksville 13, Texarkana 14, Little Rock 15.
- IRISH BIG SPECIALTY CO.**: Brooklyn Sept. 30-week; New London, Ct., Oct. 7-week.
- J. E. HANNEY CO.**: Detroit Sept. 30-week; Buffalo Oct. 7-week; Otago 14-week.
- JUSTIN ADAMS CO.**: Shrewsbury, Pa., Sept. 30-week; Honesdale Oct. 7-week.
- J. H. WALLACE CO.**: Meadville, Pa., Oct. 2, Findlay, O., 3, Canton 4, Marion 5, Columbus 6-week.
- JAY HUNT CO.**: Honesdale, Pa., N. Y., Oct. 2, Bradbury, Vt., 3, Worcester, Mass., 7.
- JOHN B. HARRIS CO.**: South Berwick, Me., Oct. 2, Waterville 3, Fairfield 4, Great Falls, Pa., 5, Rockport 6, Franklin Falls 9, Lacombe, N. H., 10, Montpelier, Vt., 11, St. Albans 12.
- JANE COONEY CO.**: Cedar Rapids, Ia., Oct. 2, Marshalltown 3, Waterloo 4, Cedar Falls 5, Mason City 6, Ansonia, Minn., 9, Fairbault 10, St. Peter 11, Austin 12.
- JOHN A. STEVENSON CO.**: Atlanta, Ga., Oct. 2, 3, Kansas City, Mo., 7-week.
- JENNIE HOLMES CO.**: Clarksville, Tenn., Oct. 2, Jackson 3.
- JULIA MARLOWE.**: Baltimore Sept. 30-week.
- KEYSTONE CO.**: Boston Sept. 30-week; Providence Oct. 7-week; Brooklyn 14-week.
- KEEP IT DARK CO.**: Cleveland Sept. 30-week.
- KINDERGARTEN CO.**: Buffalo, O., Oct. 2, Wheeling, W. Va., 3-4, Washington, Pa., 7, Bradford 8, Uniontown 9, Belle Vernon 10, New Bedford 11, McKeesport 12, Tarentum 14, Butler 15, Youngstown, O., 16, Sharon, Pa., 17, Greenville 18, New Castle 19.
- KATE CLAYTON.**: N. Y. City, Aug. 5-indefinite.
- KEWADA.**: N. Y. City Oct. 7-four weeks.
- KAYE CASTLETON.**: St. Louis Sept. 30-week.
- KITTIE S. HANCOCK CO.**: Milwaukee, N. J., Sept. 30-week; Mt. Holly Oct. 7-week.
- KELLY COMEDY CO.**: Fairfield, Ill., Oct. 2, Ashley 3-5.
- LATER OF CO.**: Washington Sept. 30-week.
- LOST IN NEW YORK CO.**: Chicago Sept. 30-week; Omaha, Neb., Oct. 7-week.
- LITTLE LORD FAUSTLEBY CO.**: Ottawa, Can., Oct. 2, New York City, N. Y., 3, Watertown 4, Oswego 5, Syracuse 10-12.
- LITTLE LORD FAUSTLEBY CO.**: Hartford, Ct., Sept. 30-week.
- LABADIE-BOWELL CO.**: Warsaw, Ind., Sept. 30-week; Green Bay 2.
- LITTLE THING CO.**: Decatur, Ill., Oct. 2, Bluffton 3, Hondo 4, Union City 5.
- LEWIS EVANS CO.**: Memphis, Tenn., Sept. 30-week; New Orleans Oct. 7-week; Decatur, Tenn., 14, Huntsville 15-19, Atlanta, Ga., 21, 22, Birmingham, Ala., 23, 24, Tuscaloosa 25.
- LAWRENCE HARRIST.**: Ann Arbor, Mich., Oct. 2, East Saginaw 3, Kalamazoo 5, Chicago 7.
- LITTLE HUGGETT CO.**: Sharon, Pa., Oct. 2, New Castle 3, Reading 4, Washington, Pa., 5, Wheeling, W. Va., 6, Baldwin, O., 7, Uhrichville 11, Springfield 12, Columbus 13-week.
- LIGHTS AND SHADOWS CO.**: Detroit, Mich., Sept. 30-week.
- LEONARD BROTHERS.**: Frankfort, Pa., Oct. 3-5, Lock Haven 7-week; Wellsville 14-16, Jersey Shore 17-19.
- LOST IN AFRICA CO.**: Troy, N. Y., Sept. 30-week.
- LILLIAN LEWIS.**: Brunswick, Ky., Oct. 2, Jackson, Tenn., 3, Jackson, Miss., 4, New Orleans 10, 11, Shreveport 12-14, New Orleans 15.
- LEWIS MORRISON.**: Washington, D. C., Sept. 30-week; Williamsport, Pa., Oct. 3, Birmingham, N. Y., 4, Utica 5, Rochester 10-12, Buffalo 14-week.
- LOUIS JAMES.**: Brooklyn, N. Y., Sept. 30-week.
- LORANGE THEATRE (FRANKS) CO.**: Philadelphia Sept. 30-two weeks.
- MATTIE VICKERS CO.**: Sioux City, Ia., Oct. 2, 3, Dubuque 4, 5, Decatur, Ill., 7, Owensboro, Ky., 10-12, Mt. Neville, Mo., Chicago Sept. 30-week.
- MIRIE MADDER.**: Philadelphia Sept. 30-week.
- METASTAS-VAUGHN CO.**: Petersburg, Va., Oct. 2, Richmond 3-5, Milwaukee 7-week; Jersey City 14-week.
- MILK RHEA.**: Montreal, Can., Sept. 30-week; Ottawa, Oct. 7, Kingston 10, Belleville 11, Hamilton 12, Chicago 14-week.
- MONTE CRISTO (O'NEILL) CO.**: Lawrence, Mass., Oct. 2-4.
- MOTHER IN LAW CO.**: Rochester, N. Y., Oct. 7-week; Cleveland, O., 14-week.
- MAGGIE MITCHELL.**: Providence, R. I., Oct. 3-5.
- MUGG'S LAMBS CO.**: Chicago, Sept. 30-two weeks.
- MAT ESTELLE CO.**: Denver, Col., Sept. 30-week.
- MIDNIGHT BELL CO.**: Omaha, Neb., Oct. 2-3, Sioux City 4, 5, Minneapolis 7-week; Indianapolis 17, 18.
- MRS. HARRIS OF NEW YORK CO.**: Marshalltown, Ia., Oct. 2.
- MY PARTNER CO.**: Montreal Sept. 30-week.
- MORRISON-RICE CO.**: Pittsburgh Sept. 30-week; Cincinnati, Oct. 7-week.
- MURRY-MURPHY CO.**: San Diego, Cal., Oct. 2, San Bernardino 4, 5, Phoenix, Ariz., 7, Tucson 8, El Paso, Tex., 10, San Antonio 11, 12, Ft. Worth 14, Dallas 15-17, Taylor 18, Austin 19, Houston 21, 22.
- MAKIND CO.**: Philadelphia, Sept. 30-week.
- MRS. GEO. S. KNIGHT CO.**: Fort Wayne, Ind., Oct. 2, 3, Kalamazoo, Mich., 3, Elkhart, Ind., 4, Niles, Mich., 5, Chicago 7-week.
- MAZEPPA CO.**: Troy, N. Y., Sept. 30-week; Montreal, Oct. 7-week; Toronto 14-week.
- MARGARET MATHER CO.**: Virginia City, Neb., Oct. 3, Carson 4, Reno 5, Salt Lake 7-9, Laramie 11, Cheyenne 12, Topeka, Kan., 14, 15, Lawrence 16, Atchison 17, Lawrence 18, St. Joseph 19.
- MAY BROTONS CO.**: Monticello, Ia., Oct. 2, 3, Manchester 4, 5, Waterloo 7-week.
- MILTON NOBLE.**: Denver, Col., Sept. 30-week.
- MCLEAN-PRESCOTT CO.**: Evansville, Ind., Oct. 4, 5.
- MARIE WAINWRIGHT.**: Buffalo, Sept. 30-week.
- MRS. JANAUSCHKE.**: Buffalo, Oct. 2-5, Toronto 7-week.
- MCCARTHY'S MINNAPS.**: Indianapolis, Ind., Oct. 2, Dayton, O., 3, Hamilton 4, Piqua 5.
- MAUDE ATKINSON.**: Union City, Tenn., Sept. 30-week; Jackson Oct. 7-4, Humboldt 9-10, Milan 11-12.
- MOBLE OUTCAST CO.**: Clay Center, Kan., Oct. 2, Junction City, 3, Abilene 4, McPherson 5.
- MONT IN JERSEY CO.**: Redfield, Ark., Oct. 2, Aberdeen 3, 4, Huron 5, Yankton 7, Sioux City 8.
- NAT GOODWIN CO.**: Milwaukee, Oct. 3-5 Chicago 7-three weeks.
- NEIL BURGESS CO.**: Philadelphia Sept. 23-two weeks.
- N. S. WOOD CO.**: Syracuse, N. Y., Sept. 30-week.
- MELLIE MCHESEY CO.**: Denver, Col., Sept. 30-week.
- NEW YORK THEATRE CO.**: Portville, N. Y., Oct. 2, Austin 3.
- NATURAL GAS CO.**: Cleveland, O., Sept. 30-week.
- NELLIE WALTERS CO.**: St. Louis, Mo., Sept. 30-week.
- OUR CROQUET CO.**: Bloomburg, Pa., Oct. 2, Sunbury 3.
- OLIVER WREN CO.**: Blissfield, Mich., Oct. 2, Dearfield 3, Dundee 4, Milan 5.
- OLD HOMESTEAD CO.**: Youngstown, O., Oct. 2, Ravenna 3, Norwalk 4, Sandusky 5, Detroit, Mich., 7-week; St. Louis 14-week.
- OLD HOMERUN CO.**: Pekin, Ill., Oct. 2, Ottawa 3, Joliet 4, Aurora 5, Pullman 7, Elgin & Rockford 9, Duquesne, Ia., 10, Cedar Rapids 11, Waterloo 12, Marshalltown 13, Boone 14, Fort Dodge 17, Des Moines 18, 19.
- ONLY A FARMER'S DAUGHTER CO.**: Cumberland, Md., Oct. 10, Frederick 11, Somerset, Pa., 12, Uniontown 13, Conneville 14, 15, Mt. Pleasant 16, McKeesport 17, Braddock 18, 19, Washington 14, Wheeling, W. Va., 15, 16, Wellsburg 17, East Liverpool, O., 18, Cadiz 19.
- OLD JED PROUTY CO.**: Chicago Sept. 30-week; Cleveland, Oct. 7-week; Chicago 14-week.
- ONE OF THE FINEST CO.**: Watertown, Wis., Oct. 2, Milwaukee 3, Minneapolis 4, 5, 6, 7-week.
- OLIVER BYRON CO.**: New Haven, Conn., Oct. 2, Ansonia 3, Birmingham 4, Nagsauk 5.
- OUR GERMAN WARD CO.**: Ft. Edward, N. Y., Oct. 3, Saratoga 4, Schenectady 5, Amsterdam 7, Gloversville 8, Johnstown 9, Ft. Plain 10, Herkimer 11, Ilion 12.
- P. F. BAKER CO.**: Chicago, Sept. 30-week; Grand Rapids, Mich., Oct. 7-week; Detroit 14-week.
- PAUL KATYUS CO.**: New York City Sept. 30-week; Philadelphia, Oct. 7-week.
- POSTAGE STAMP CO.**: Allentown, Pa., Oct. 5, Reading 7, Pittston 8, Wilkes-Barre 9, Shamokin 10, Williamsport 11, Altoona 12, Easton 13, McKeesport 15, Butler 16, Erie 17.
- POWELL CASE CO.**: Baltimore, Md., Sept. 30-week; Washington Oct. 7-week; Pittsburg 14-week.
- PATRIOT CO.**: Tacoma, Wash., Oct. 2, Seattle 3, Portland, Ore., 7-9, San Francisco 13-two weeks.
- PAT ROONEY CO.**: Naugatuck Oct. 2, Danbury 3, Stamford 4, Greenwich 5.
- PARLOR MATCH CO.**: Kansas City Sept. 30-week; St. Louis Oct. 7-week.
- PEOPLE'S THEATRE CO.**: Bristol, Pa., Oct. 2-5, Clinton, N. J., 7-week.
- PEPPER'S SLAVE CO.**: Grand Rapids, Mich., Sept. 30-week.
- PICK'S BAD BOY CO.**: Matamoras, N. Y., Oct. 2, Potosi 3, Roundout 4, Sangertown 5, Cohoes 7, Glenn Falls 8, Mechanicville 9, Schenectady 10, Little Falls 11, Rome 12.
- REUBEN GLUE CO.**: Ballston Spa, N. Y., Oct. 2, Rochester 3, Mechanicville 4, Cohoes 5.
- ROBERT DOWLING CO.**: Hartford, Ct., Oct. 2, 3, Lima 4, Dayton 5, Cincinnati 7-week; Nashville 14-16, Clarksville 17, Paducah 18, Cairo 19.
- ROBERT MARTELL.**: St. Louis, Sept. 30-week; Detroit 7-week; Ann Arbor 14, 15, Fort Wayne 16, 17, Springfield 18, 19.
- ROLAND REED CO.**: Toronto, Ont., Sept. 30-week; East Saginaw, Mich., Oct. 10, Chicago 14-week.
- ROSE LELA CO.**: Fremont, O., Sept. 30-week; Youngstown Oct. 7-week; Allentown 14-week.
- ROVCE-LAMING CO.**: Madison, Dak., Oct. 2, Dell Rapids 3, Sioux Falls 4, Lucerne, Minn., 5.
- RANCH KING CO.**: St. Joseph, Mo., Oct. 2-4, Kansas City 7-week.
- ROMA VOICES CO.**: Owensboro, Ky., Oct. 2, Louisville 3.
- ROSE FARRON CO.**: Harlem, N. Y., Sept. 30-week.
- ROSE HART CO.**: Hartford, Ct., Oct. 2-5.
- RANCH CO.**: Stratford, Pa., Oct. 2.
- RENTON'S PATRIOTISM.**: Quincy, Ill., Oct. 7-week; Springfield 14-week.
- REDMOND-BARRY CO.**: Wilmington, Del., Sept. 30-week; Boston, Oct. 7-week.
- ROYAL PASS CO.**: Clarksville, Tenn., Oct. 2, Nashville 3, Henderson, Ky., 3, Evansville, Ind., 4, Vincennes 5, Terre Haute 6, Bloomington, Ill., 7, Chicago 12-three weeks.
- R. H. BAIRD CO.**: St. John, P. Q., Sept. 30-week; Sherbrooke Oct. 7-week; Richmond 14-week.
- ROSE COUGHLIN CO.**: St. Joseph, Mo., Oct. 2, Kansas City 3-5, Omaha, Neb., 7-9, Lincoln 10, Sioux City 11, 12, Minneapolis, Minn., 14-week.
- SUBJECT CO.**: Brooklyn, N. Y., Sept. 30-week.
- STREETS OF NEW YORK CO.**: Augusta, Ga., Oct. 2, Albany 3, New Orleans 4, Columbus 5, Rome 6, Gadsden, Ala., 9, Ansonia 10, Tuscaloosa 11, New Orleans 12-week.
- SALLIE HINTON CO.**: Millville, N. J., Sept. 30-week; Bridgeton Oct. 7-week; Pottstown, Pa., 14-week.
- STUTTS CO.**: Hooper, Neb., Oct. 7, 8, Fremont 9, 10, Omaha 11, 12.
- SWANSON & CO.**: N. Y. City, Sept. 23-four weeks.
- SAWTELLE COMEDY CO.**: Amsterdam, N. Y., Sept. 30-week.
- SHADOWS OF A GREAT CITY CO.**: Providence, R. I., Sept. 30-week.
- SEA OF ICE CO.**: Jackson, Miss., Oct. 2, 3, Humboldt 4, Cairo 5, Paducah 7-week.
- ST. PETER'S SISTERS.**: Brooklyn, N. Y., Sept. 30-week; Baltimore, Oct. 7-week; Atlantic 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- ST. PETER'S SISTERS.**: Brooklyn, N. Y., Sept. 30-week; Baltimore, Oct. 7-week; Atlantic 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- ST. PETER'S SISTERS.**: Brooklyn, N. Y., Sept. 30-week; Baltimore, Oct. 7-week; Atlantic 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60,



ing 3, Huntington 4, Northport 5.  
**THOMAS' MINSTRELS:** Atlantic City, N. J.—indefinite.  
**WILSON'S MINSTRELS:** New Orleans Sept. 30—week; Memphis, Tenn., Oct. 7; Vicksburg 8, Greenville 9, St. Clairsville 10.  
**WAGNER'S MINSTRELS:** Chicago Sept. 30—two weeks.

## CIRCUSES.

**ANDREWS' CIRCUS:** Malvern, Ark., Oct. 2, Little Rock 3, Memphis, Tenn., 4.  
**BALOW BROTHERS' CIRCUS:** Buffalo, N. Y., Oct. 7—week.  
**FOREPAUGH'S CIRCUS:** Wooster, O., Oct. 1.  
**GRIGORY-D'ALMA'S CIRCUS:** Minersville, Pa., Oct. 2, St. Clairsville 3.  
**HUNTING'S CIRCUS:** Greensburg, Pa., Oct. 2, Brad-docks 4, 5.  
**LOCKE'S CIRCUS:** Richmond, Mich., Oct. 2, Armada 3, 4.  
**MAIN'S CIRCUS:** Haverhill, Mass., Oct. 2, Newburyport 3, Ipswich 4, Gloucester 5.  
**ROBINSON'S CIRCUS:** Florence, S. C., Oct. 2.  
**RUSSELL BROTHERS' CIRCUS:** St. Charles, Ill., Oct. 2, McHenry 7, Richmond 8, Sharon, Wis., 9, Clinton Junction 10, Edgerton 11, Stoughton 12.  
**SELLS BROTHERS' CIRCUS:** Atlanta, Ga., Oct. 2, Griffin 3, Nacon 4, Columbus 5, Montgomery, Ala., 7, Birmingham 8, Tuscaloosa 9, Meridian, Miss., 10, Jackson 11, Vicksburg 12, Shreveport, La., 14.  
**WHITNEY FAMILY:** Addison, Mich., Oct. 2, Brooklyn 3, Nowell 4, Grass Lake 5.

## MISCELLANEOUS.

**BARTHOLOMEW'S EQUINE PARADE:** Norristown, Pa., Sept. 30—week; Wilmington Del., Oct. 7—week; Philadelphia 14-21.  
**BRISTOL'S EQUINES:** Montgomery, Ala., Oct. 2, Pensacola, Fla., 3-5, Mobile, Ala., 7—week; New Orleans 14—two weeks.  
**BURKE'S EQUINES:** Tacoma, Ga., Oct. 3, Gainesville 4.  
**COUP'S EQUINES:** St. Paul, Minn., Sept. 30—week.  
**D. P. HUMBERT:** Elmira, N. Y., Sept. 16—two weeks.  
**HERMANN:** San Francisco Sept. 23—two weeks; Oakland Oct. 7, Los Angeles 8-12, Fresno 14, Sacramento 15, Ore., 17-19.  
**KELLAR:** Buffalo, N. Y., Oct. 2, Watertown 3, Utica 4, 5.  
**LAST DAYS OF POMPEII:** Anderson, Ind., Oct. 2, Peru 3, Kokomo 5, Indianapolis 7-9, Shelbyville 10, Green Castle 11, Mattoon Ill., 12, Champaign, 13, Decatur 15, Litchfield 16, Petersburg 17, Canton 18, Monmouth 19.  
**MONTFORD ART EXHIBITION:** Ogdensburg, N. Y., Sept. 30—week.  
**ROBINSON'S FLOATING PALACES:** Mound City, Ill., Oct. 2, Cairo 3, Columbus, Ky., 4.  
**W. W. DAYTON:** Maynard, Mass., Oct. 2.

## THE LECTURE PLATFORM.

**GEORGE KENNAN** is booked for 200 nights the coming season. His remarkable word-paintings of life in the little known countries of Russia and Siberia, are familiar to the world over through his contributions to the *Century*. He begins his season with *Crime of Six Cities*, in Boston, under the auspices of the Press Club of that city on Oct. 15. He gives a course of six lectures in Brooklyn, Chicago, Cincinnati, Buffalo, Rochester, Milwaukee, St. Paul, Minneapolis and other cities.

**THE Rev. Dr. Lyman Abbott**, who is so successfully filling Henry Ward Beecher's pulpit, is the leading platform orator of his denomination. His time for lecturing is the first four evenings of the week, returning to his church meeting every Friday. He receives from \$100 to \$200 per lecture.

**THE Rev. Dr. N. S. MacArthur**, of the Calvary Baptist Church of this city, occupies the first position as a platform and pulpit orator of his denomination. His lectures are mostly upon travels in foreign countries, profusely illustrated. His time—four evenings a week—is generally all filled at \$100 a night net.

**GEORGE W. CARLE**, the Southern novelist, is the most popular reader from his own writings of any man on the platform. He clears from \$6,000 to \$8,000 each season. He is considered the lue of the platform and the first called for by institutions of learning. He is dramatizing "Bonaventure," his new and latest Acadian novel.

**A. MINOR GRISWOLD**, editor of *Texas Siftings*, one of the leading humorous lecturers of the West, made the hit of the Chautauque season in August last with his illustrated Tour round the World, which has brought him many engagements.

**HENRY GEORGE's** book, "Progress and Poverty," is a standard work on political economy in all the college libraries. Mr. George commands \$100 a night for all his spare time, and most of his lectures are under the auspices of teachers' institutes and colleges.

**GENERAL HORATIO KING** is very popular with the Grand Army posts and is a great platform favorite.

**BILL NYE** and **JAMES WHITCOMB RILEY** will open the season at Stamford, Conn., Oct. 17. Their route is made up to May 1. They visit the Pacific coast and all intermediate cities. They get from \$600 to \$500 a night for their joint entertainment.

**EDMUND RUSSELL**, the disciple of Delsarte, has made a hit wherever he has appeared, and has surely come to stay. Henrietta Russell (Mrs. Edmund Russell) arrived from London on the 30th ult. Both Mr. and Mrs. Russell have been the "latest craze" in London the past two years, and are sure to be heard from as teachers and representatives of the Delsartean art of expression.

**HENRY M. STANLEY** is under an engagement with Major Pond to lecture in America on his return from Africa. Mr. Pond has ahead applications sufficient to fill about five years of his time.

**DR. EDWARD PICK** the great authority on memory has many college engagements the coming season, to teach his remarkable system of the improvement of the memory. The doctor will deliver several courses of lectures in New York.

**HENRY WATSON**, editor of the Louisville *Century-Journal*, will lecture during February and March on "Money and Morals."

**MAX O'REIL** is to arrive from England early in January to make a tour under the management of Major Pond. His first entertainment will consist of a *causerie* on his own book, "Jonathan and his Continent." The title of his second subject will be A National Gallery, Jacques Bonhomme. John Bull, Sandy MacDonald and Brother Jonathan.

The sale of seats for the production at the Standard Theatre next Monday night of Gill and Dixey's Seven Ages begins to-morrow (Thursday). Manager J. C. Duff announces with this production his intention of making the Standard Theatre hereafter the home of burlesque.

## PROFESSIONAL DOINGS.

The regular monthly meeting of the Actors' Fund Trustees will be held on Thursday.

**C. R. GARDINER** will leave town the latter part of this week to join his He, She, Him and Her company.

**F. E. DAVIS** has returned from Europe, after his tour of the English provinces as manager of the Fort sisters.

**RICHARD GAWAIN CARADOS HENRY's** pantomime, *Cinderella*, will be the attraction at Her Majesty's, London, at Yuletide.

**EDWARD SKIFF**, brother of M. T. Skiff, the business manager of Patti Rosa company, died at his home in this city recently.

**MISS HYLTON**, of Tony Pastor's company, is reported to have made a decided hit in Jennie Hill's original song, "Masks and Faces."

**CHARLES EVANS, of Evans and Hoey**, mourns the death of his sister, who died on Wednesday last at her home in Rochester, of typhoid fever.

**JOHN E. INCE**, the clever character artist, is reported to have made a hit in the part of Bubbles, in Nat Goodwin's production of *The Bookmaker*, last week, in Minneapolis.

**OLLIE YOLLETT**, the violinist, will have a company of her own this season. She has engaged Mary E. Cherry, dialect reader; Gustave Thalberg, the Swedish tenor, and Frank V. Downey, pianist.

**GEORGE LAURI** and **Marietta Nash** are engaging a strong comedy company at the head of which they will open a season early in November, presenting *Turned Up*, with Nan, the Good for Nothing and A Rough Diamond alternating as the curtain raiser.

**MINNIE MILNE** and **George Edgar** will open their season under the management of E. G. Haynes, formerly of J. M. Hill's forces, at Cumberland, Md., next Monday night. Their repertoire consists of Old Tom's Ward and Prudence Rudd, both by James Schomburg.

It is stated by the manager of Herrmann's Transatlantic Vaudeville that the threatened litigation over their engagement at the Union Square Theatre will not result so far as Manager Rosenquest is concerned, the latter having given the company permission to play there.

**DENNIS THOMPSON** opened his second year in The Old Homestead at the Academy of Music under the most auspicious circumstances on last Thursday night. The receipts for the four performances of the week were fully \$1,000 more than they were for the same time last year.

**GUSTAVE FROHMAN** has consummated arrangements between Adele Payn and Kate Claxton for a second company to present *Bootsie Baby*. Contracts are now being drawn up. Miss Payn pays a large sum of money down. She will engage a strictly first-class company.

**E. B. FITZ** and **Kathryn Webster** severed their connection with the Bric-a-Brac company at the termination of the Philadelphia engagement to join Stuart's Two Johns' company. They will play the parts of Philip Johns and Mrs. Rasher and will introduce their musical specialty.

The Western Little Lord Fauntleroy company played at Tacoma and Seattle and the small towns in Washington Territory last week to \$5,000. This week it is playing at Portland, Oregon. The Eastern company opened its season on Monday night at Hartford, Conn., to a big house.

**BESSIE BONEHILL**, one of the most popular of all the English music hall artists, will come here shortly expressly to fill a five weeks' engagement at Tony Pastor's Theatre, beginning Oct. 28. When the engagement is concluded she returns to England in time to appear in the Christmas pantomimes.

LETTERS are pouring in on Treasurer Ed. Fletcher of the Broadway Theatre, regarding the new Treasurers' Club to be established in this city. Inquiries have even come from the treasurers of road companies. The second meeting of the club will be held at the Oriental Hotel next Sunday, when the officers will be elected.

**G. B. BUNNELL** is elated over the success which he has met with so far in the management of his Hyperion Theatre, New Haven. He attributes this success to the fact that he only presents the biggest and best attractions that there are, and that when these cannot be obtained he resolutely closes his houses, instead of playing an inferior attraction.

The Bric-a-Brac company did not close season in Philadelphia last week as reported. It is "resting," while the author, Frank Tannehill, is rewriting the play and putting in an entirely new second act, preparatory to resuming season at Omaha, Oct. 21. For the remainder of the tour C. B. Hawkins, who has made a hit in the role of the countryman, will be starred.

**FRANK A. SLOCUM**, formerly manager of Ezra Kendall in A Pair of Kids and We, Us & Co., has severed his connection with Mr. Kendall and will hereafter confine his attention to his We, Us & Co., which will resume its season in a couple of weeks; Lillian Hamilton will be the bright, particular star of the organization. She is said to be a remarkably clever dancer and a bright soubrette. John H. Brannick has also been retained as stage-manager and comedian.

The United Council, No. 1035, of the American Legion of Honor, gave an entertainment of exceptional merit at Lyric Hall on Sunday night. The audience, which numbered about a thousand, included many members of the profession, such as Marshall Wilder, Edward Edwards, Edward Seidle, Richard Marston, Sydney Chidley, Philippine Seidle and others and a very agreeable concert was given. Among the performers were Eugene Odun, Josie Knapp, Herbert A. Crippa, E. Stanley, Jefferson de Angelis, Charles Weber, Charles Patterson, John W. Myers, Harry Henry, Grace Hamilton, Louise Edgard and Dave Reed. The United Council, No. 1035, was organized at Palmer's Theatre in 1885, mostly among the attachés of the theatre, and the lodge now numbers 730.



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## MATTERS OF FACT.

"Just make out a list of articles that you want for poor sick babies. Keep within \$500 if you can." So said Mrs. Harriet Hubbard Ayer to Dr. Julia Lombard, one of the charity physicians of New York City, having 400 sick babies on her visiting book. In less than an hour a truck was loaded with soap, cordials, and corn-starch by the gross, with prepared infants' food, fine sponges, jellies,ointments, and brandy, with tea, sugar, and coffee, and bread, butter, and baby powder. There were also hampers of dresses for women and hampers of infants' slips. Mrs. Ayer's splendid charity did not stop here. She not only superintended the buying and saw the heavily loaded truck start out as a supplement to the doctor's visit, but she got in Dr. Lombard's carriage and personally visited 146 destitute families, sweetening the noble gift with her woman's tender sympathy. Five hundred dollars spent in such a manner, says the *Washington Post*, somehow seems a larger gift than \$5,000 contributed to a memorial arch or a missionary fund.

Stanley Macv, now on his sixth annual tour, is reported to have made a pronounced success in his comedy, C. O. D.

Herrmann's Transatlantic Vaudeville are said to have played to \$20,000 in two weeks at Hamilton's Grand Opera House, Chicago.

The Webster-Bradley company's version of *She Is Said to be the best ever made in this country*, of Haggard's remarkable novel, Marie Rene has won the most favorable commendation from the press for her admirable work in the title role with this organization.

A strong attraction is wanted for Thanksgiving week at the Criterion Theatre, Brooklyn, N. Y.

Mrs. Emma Waller, of this city, prepares ladies and gentlemen for the stage and coaches stars, amateurs and others in special characters.

## LETTER LIST.

The following letters and their owners at this office. They will be delivered or forwarded on personal or written application. Letters addressed for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers included from this list.

Adams, J. K.	Gray and Stephens.	Norton, J. W.
Ashlin, W.	Grish, J. W.	Ormond, Gladys
Abell, Floride	Germaine, Revel	Osborne, Rose
Anderson, Julia	Greenwood, Marie	Ozgerman Ward
Allison, Lillie	Harvey, H. H.	(Mgt)
Arthur, Thomas	Hamilton, Alice E.	Ormond, F.
Burke, Mrs. I. C.	Hudgins, Theodore	Odegaard, Thora
Burrett, Wilson	Harrington, Miss C.	Owley, Harrison F.
Bassett, Mrs. Russell	Hamilton, Grace	Palmer, Nannie
Beggs, Mrs. H. D.	Holmes, Chas. N.	Perrell, Wm.
Bacon, Chas. E.	Horned, Miss V.	Pacheco, Mrs. R.
Bower, Charles	Harcourt, Wm.	Rose, Annie
Bellman, Al	Hatch, Alonzo	(Rig)
Bush, Clarence	Hastington, Wright	Poland, Ed.
Benton, Agnes	Ingram, Beatrice	Palmer, Ida D.
Bauchier, Robert	Jewett, Sara	Packard, Dan
Boyd, Annie	Jarboe, Verona	Roberts, Al
Blackmore, H. D.	Johnson, Carroll	Russell, John H.
Brown, Charles F.	Johnson, Rachel E.	Ryart, Sarah Ellis
Baum, L. F.	Jessel, Jos.	Roy, Charlotte
Courtesy, H.	Jefferson, Chas.	Rose, Frank Oates
Crow, E. J.	Kendall, Ezra	Stockholm, Ada
Campbell, Isabel	Leah, Geo. E.	Smith, Chas. A.
Collins, Ed. K.	Lanning, Nina	Sherrin, Morrissey
Croft, Lotta	Lewis, Jefferys	Smith, J. Paige
Cassidy, Viola	Leslie, Harold	Sparks, John G.
Clarence, Anthony	Lennox, George F.	St. Quentin, Miss
Caldor, W.	Lamar, Les	Tucker, Edith
Drew, Cora	Lynch, Mrs. L. S.	Tannehill, Mrs. Frank
Duncan, A. C.	Lewis, Horace	Theroux or Theopin
Diehl, Mrs. A. R.	Lennon, Fred	Thorne, Edwin
Dunn, Mrs. E. W.	Murphy, J. W.	Thorne, Edith
Do Sault, Gabrielle	May, Cora	Thorne, Edith
Eberle, R. M.	Murphy, Joseph	Vanderhoff, Kate
Elliott, Marie	Murreland Beatrice	Wood, Hubel
Eyre, Sophie	Morris, William	Wyndham, Charles
Edison, John	McCormack, London	Wallick, Jos. H.
Emery, Oscar	Marrs, F. P.	Wharton, Belle
Fluer, Harry	Mann, W. D.	Whitford, Mrs. D.
Farrence, Miss L.	McCall, Lizzie	Whipple, D. H.
Fuller, Lode	McGrath, T. H.	Williams, Fred
Foraythe, Kate	Murray, D. M.	Welly, Geo. M.
Foreman and Norton	Miska, Mlle L.	Wilson, Jas. G.
Fay, Sadie	Maina, Sig. M.	Yeamans, Jennie
Gardiner, Ella B.		

New York, Sept. 3, 1889.

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## BOSTON.

Things are going on quietly and prosperously at all the houses, although there is nothing of unusual importance at any of them. The wheels of the season are apparently just getting oiled, and next month we may look for something stronger and higher in the line of attractions all around.

Hands Across the Sea still fills the Museum at every performance, and doubtless will until it is withdrawn.

At the Hollis Street Brigade is in its third week and is proving a most popular attraction. It runs until 5.

The Exiles at the Boston is a splendid success, and could run from now until Christmas were it not for other engagements. It is to be withdrawn 12 to give place to Wilson Barrett's co.

Edith closed a brilliant week's engagement at the Globe 4. Josephine is a play eminently suited to her abilities, full of scenic effects and striking tableaux. Her support, with one or two exceptions, was excellent. The make-up of Mr. Harris as Napoleon was something wonderful in its likeness to the best portraits of Bonaparte, and was an undoubted factor in the success of the play. The Pairies' Well week 4.

It's Hole in the Ground is at the Park and will remain there for two weeks.

Siberia with a large co. and new and effective scenery is at the Grand Opera House week 12. Harry Kernell's Big Specialty co. is at the Howard week 2.

Irish: Manager W. H. Foster, of the Boston Ideal co., has completed his organization for this season, which opens next Monday. Among the leading artists engaged are Emma Romoli and Pauline Falkland, soprano; Della Tomlinson and Helen von Donath, contraltos; Charles G. Bennett and Edmund Scott, tenors; Clement Halebridge and W. H. Martens, baritone; Signor Minella and W. H. Clark, basses. The conductor is Signor Tassani. The season's repertoire will include Faust, Carmen, Norma, Hippolyta, Lucia, Dinorah, Aida, Huguette, Trovatore, Fra Diavolo, and Lohengrin. A son of Charles Wyndham, who is in charge of a cattle ranch in Wyoming Territory, is on a visit to this city, having come on to meet his father and witness the opening of the new Tremont. The sale of tickets for the evening night at the Tremont Theatre took place at the Hotel Hamilton. There were three times more buyers than there were seats. Those of the general public who do not care to fight for admission will have little chance to see the inside of the new house during Mr. Wyndham's engagement.

## PHILADELPHIA.

The first month of the season is over and the result is disappointing. Last season there were four or five theatres here that made no money or at best very little. The number of theatres this year is larger than ever, and there are rumors of more to follow. It is about time to call a halt, for it certainly seems that the business is being overdone. During such a season, a really good business was done at about three or four houses only, and the entire month shows a similar record. The situation is, of course, not without hope, but the prospect is not encouraging.

The most important event of the past week was the production of The Brigands by the Carleton Opera co. at the Broad Street Theatre. There was a good attendance, and the opening night and a favorable verdict was rendered. There was only moderate business, however, during the balance of the week. There does not seem to be enough of work in the opera to create an abiding interest. The work itself stands just a little way upon the safe side of respectable mediocrity. Much of the music is pleasing, especially that entrusted to the chorists. But the story is very commonplace, the plot weak and the action lame. No rendition by the Carleton co. was in many respects commendable. It was certainly well sung. Mr. Carleton was in excellent voice and sang most satisfactorily. Alice J. Carle as Fionella the orphaned daughter, made a most favorable impression. Her voice is a mezzo-soprano of pleasing quality and good volume such as may with excellent commendation. Charles Lane, who assumed the male role of Frangotto, also sang well and in addition acted with commendable vivacity.

The chorus did excellent work and altogether the performance was wonderfully smooth. The costumes were varied and handsome, but the settings were poor. Apart from the singing the performance was worthless, there being scarcely a scrap of humor. It is true it was a relief to be spared the vulgar humor of modern comic opera, but we might reasonably expect some of the spirit of the French stage, but could offer back on this performance he would have died of chagrin. The Brigands remain another week.

At the Walnut Street Theatre Nell Burrows appeared in The County Fair, and played to satisfactory audiences. The play has been seen here so often that it is unnecessary to burden upon it further praise, except to mention the great beauty of the new settings, and to commend the newly arranged race course, seen here for the first time. The illusion of this final scene was excellent and aroused the utmost enthusiasm. The County Fair is the hands of Mr. Burrows, and his clever co. is an exceptionally good play worthy of long life and universal attention. It remains here another week.

Augusta Daly's co. appeared at the Chestnut Street Opera House in a varied repertoire and played to excellent business. Minnie Madden in Potherburn week 2.

Edward Reed in the Woman Hater played to moderate business at the Chestnut Street Theatre. He drew back, a new member of his co. and new also to the stage, made a very favorable impression.

The Lyceum Theatre co. in The Wife week 2.

At the Arch Street Theatre Sara F. Kendall in A Pair of Kids secured a paying business. Maudlin week 2.

There was a slight falling off in the business of the Park Theatre where Annie Pixley continued to appear in Room at the Bottom. Miss Pixley remains another week during which she will be seen in Room at the Bottom and The Doctor's Daughter.

Monroe and Rice's My Aunt Bridget packed the National Theatre at every performance. The stars proved as amusing as ever and the supporting co. was of exceptional strength. In fact the co. contains so many capable members that it is a cause of regret that the play has not been re-rehearsed to increase their opportunities. As it now stands there are some tedious passages, while much good material is going to waste. It is very creditable to Monroe, Monroe and Rice to have engaged so strong a co., but it seems wasteful extravagance to make so slight a use of the talents of its individual members. Held by the Heavy work 2.

At the Grand Opera House Primrose and West's Minstrels played to good houses. They gave excellent entertainment and will remain for another week.

Hyde's Star Specialty co. did excellent business at the Central Theatre. A thoroughly good bill was presented in which there was not a weak spot. Among those who contributed to the entertainment were McIntyre and Heath, the Clipper Quartet, Edith Sinclair and Ed. H. Foster, Frank A. Howard and Helen Nora. The comedy Way Down South in which most of the co. took part was handsomely set and excellently rendered. The entire entertainment was novel and interesting. Tony Pastor's co. week 2.

Paul Darcy appeared at the Standard Theatre in his brother drama David's Mine and secured satisfactory business. I had occasion to commend the play last season. Muldoon's Athletic and Specialty co. week 2.

At Forepaugh's Theatre Daniel A. Kelly appeared in After Seven Years. The business was fairly good. Helen Ope week 2.

The Wilbur Opera co. continued to draw good business at the Lyceum Theatre. Signor Kivlin proved last week a very powerful and well received by appearing in four operas, in all of which she was successful. Two to One week 2.

The Blue and the Gray played to satisfactory

business at the Kensington Theatre. In the Ranks week 2.

At Carleton's Opera House there was good business, which will doubtless continue, as a new and attractive bill will be presented week 2.

## CHICAGO.

W. H. Crane filled out his second week at the Opera House with two new pieces, the one-act comedy, Page Perichon, adapted from La Roche's comedy of the same name, and the three-act comedy, The Balloon, by J. H. Darnley and G. Manville Poon. In both he was much more satisfactory than in the play written for him, given the first week of the engagement. In the little drama from the French he found opportunity for some genuine comedy work of the legitimate school, and his humor had the true ring to it. As Dr. Richard Glynn, in the English comedy, he was unobtrusive and had plenty of scope for his well-known and admired vein of earth-provoking situations, and pleased his audiences immensely by his inimitable air of amiability in the midst of comically embarrassing surroundings. The cast in both pieces was adequate. T. D. Frawley, William Herbert and George Dress, Barrymore being excellent. Stuart Robinson in his new comedy, An Air-Grant Knave, week 2.

A. M. Palmer's co. in Captain Swift drew large audiences to Hooley's Theatre and the play was received with every demonstration of pleasure. The work of Maurice Barrymore, Frederic Robinson, J. H. Stoddard, Marie Burroughs, Annie Russell and Mrs. E. J. Phillips was in keeping with their reputation for careful and artistic acting established here in former seasons. Some bill week 2.

The comic opera, Sad Pasha met with a favorable reception at McVicker's Theatre. It is musical, and has many amusing incidents. Francis Gaillard, Stanley Feich, John E. McWade and Ada Sommers McWade sang well. Business has been good. Same bill week 2.

Mr. Barnes of New York closed an exceedingly prosperous two weeks at the Columbia. Emily Kipli made an artistic success, in the part of Marina Paoil. The entire cast was strong and gave a remarkably even performance. Bob Hilliard was energetic and painstaking as the New Yorker, but hardly came up to the artistic requirements of the character. The old-time favorite, Ed. Harrigan, in Old Lavender, week 2.

Harrigan's Transatlantic Vanderbilts packed the Grand Opera House at every performance and the attraction had one of the greatest engagements ever played in this house. The originality of the artists in the co., all of them having something absolutely new to offer, has proved immensely entertaining. Richard Golden in Old Jed Prouty week 2.

At Berlin's Theatre the Thompson Opera co. in The Midway drew large audiences, and the popular opera was presented in admirable style. Will Rising and Jennie Winston are at the head of the co. Cal Wagner's Minstrels in an old-fashioned burlesque entertainment week 2.

At the People's Edwin F. Mayo in The Silver Age drew large and well-pleased audiences. The Boy That Cried Wolf, week 2.

The Twelve Temptations, a curious mixture of odds and ends of burlesque and old-fashioned spectacle, had a prosperous week at the Haymarket. P. F. Baker in Chris and Lena week 2.

Beacon Lights proved a great attraction at H. R. Jacobs' Academy. J. Hay Conner as Charles Hadley and Paul Gordon made a hit, his acting as the halcyon in the principal scene of the second act being a cold breeze of current every time. His stage presence and intelligent work stamped him as one of the rising young actors of the day. Nora Wharton as Myra and Panny Cohen in the subplot were capital. The drama is well presented, and is meeting with great success everywhere. Last in New York 2.

Robert McLean and Marie Prescott appeared at the Windsor in a co. of comedians, including Richard Hill, Winter's Tale, Virginia and Othello, in which Miss Prescott played Iago with success, and As You Like It. The co. is strong and the engagement was profitable. Charles Gardner in Potherburn 2.

Don Sully drew large houses to the Criterion in Con Conner. Muggs' Landing week 2.

Irish: Manager W. H. Foster, of the Boston Ideal co., has completed his organization for this season, which opens next Monday. Among the leading artists engaged are Emma Romoli and Pauline Falkland, soprano; Della Tomlinson and Helen von Donath, contraltos; Charles G. Bennett and Edmund Scott, tenors; Clement Halebridge and W. H. Martens, baritone; Signor Minella and W. H. Clark, basses. The conductor is Signor Tassani. The season's repertoire will include Faust, Carmen, Norma, Hippolyta, Lucia, Dinorah, Aida, Huguette, Trovatore, Fra Diavolo, and Lohengrin. A son of Charles Wyndham, who is in charge of a cattle ranch in Wyoming Territory, is on a visit to this city, having come on to meet his father and witness the opening of the new Tremont. The sale of tickets for the evening night at the Tremont Theatre took place at the Hotel Hamilton. There were three times more buyers than there were seats. Those of the general public who do not care to fight for admission will have little chance to see the inside of the new house during Mr. Wyndham's engagement.

The most important event of the past week was the production of The Brigands by the Carleton Opera co. at the Broad Street Theatre. There was a good attendance, and the opening night and a favorable verdict was rendered. There was only moderate business, however, during the balance of the week. There does not seem to be enough of work in the opera to create an abiding interest. The work itself stands just a little way upon the safe side of respectable mediocrity. Much of the music is pleasing, especially that entrusted to the chorists. But the story is very commonplace, the plot weak and the action lame. No rendition by the Carleton co. was in many respects commendable. It was certainly well sung. Mr. Carleton was in excellent voice and sang most satisfactorily. Alice J. Carle as Fionella the orphaned daughter, made a most favorable impression. Her voice is a mezzo-soprano of pleasing quality and good volume such as may with excellent commendation. Charles Lane, who assumed the male role of Frangotto, also sang well and in addition acted with commendable vivacity.

The chorus did excellent work and altogether the performance was wonderfully smooth. The costumes were varied and handsome, but the settings were poor. Apart from the singing the performance was worthless, there being scarcely a scrap of humor. It is true it was a relief to be spared the vulgar humor of modern comic opera, but we might reasonably expect some of the spirit of the French stage, but could offer back on this performance he would have died of chagrin. The Brigands remain another week.

At the Walnut Street Theatre Nell Burrows appeared in The County Fair, and played to satisfactory audiences. The play has been seen here so often that it is unnecessary to burden upon it further praise, except to mention the great beauty of the new settings, and to commend the newly arranged race course, seen here for the first time. The illusion of this final scene was excellent and aroused the utmost enthusiasm. The County Fair is the hands of Mr. Burrows, and his clever co. is an exceptionally good play worthy of long life and universal attention. It remains here another week.

Augusta Daly's co. appeared at the Chestnut Street Opera House in a varied repertoire and played to excellent business. Minnie Madden in Potherburn week 2.

Edward Reed in the Woman Hater played to moderate business at the Chestnut Street Theatre. He drew back, a new member of his co. and new also to the stage, made a very favorable impression.

The Lyceum Theatre co. in The Wife week 2.

At the Arch Street Theatre Sara F. Kendall in A Pair of Kids secured a paying business. Maudlin week 2.

There was a slight falling off in the business of the Park Theatre where Annie Pixley continued to appear in Room at the Bottom. Miss Pixley remains another week during which she will be seen in Room at the Bottom and The Doctor's Daughter.

Monroe and Rice's My Aunt Bridget packed the National Theatre at every performance. The stars proved as amusing as ever and the supporting co. was of exceptional strength. In fact the co. contains so many capable members that it is a cause of regret that the play has not been re-rehearsed to increase their opportunities. As it now stands there are some tedious passages, while much good material is going to waste. It is very creditable to Monroe, Monroe and Rice to have engaged so strong a co., but it seems wasteful extravagance to make so slight a use of the talents of its individual members. Held by the Heavy work 2.

At the Grand Opera House Primrose and West's Minstrels played to good houses. They gave excellent entertainment and will remain for another week.

Hyde's Star Specialty co. did excellent business at the Central Theatre. A thoroughly good bill was presented in which there was not a weak spot. Among those who contributed to the entertainment were McIntyre and Heath, the Clipper Quartet, Edith Sinclair and Ed. H. Foster, Frank A. Howard and Helen Nora. The comedy Way Down South in which most of the co. took part was handsomely set and excellently rendered. The entire entertainment was novel and interesting. Tony Pastor's co. week 2.

Paul Darcy appeared at the Standard Theatre in his brother drama David's Mine and secured satisfactory business. I had occasion to commend the play last season. Muldoon's Athletic and Specialty co. week 2.

At Forepaugh's Theatre Daniel A. Kelly appeared in After Seven Years. The business was fairly good. Helen Ope week 2.

The Wilbur Opera co. continued to draw good business at the Lyceum Theatre. Signor Kivlin proved last week a very powerful and well received by appearing in four operas, in all of which she was successful. Two to One week 2.

The Blue and the Gray played to satisfactory

business at the Kensington Theatre. In the Ranks week 2.

At Carleton's Opera House there was good business, which will doubtless continue, as a new and attractive bill will be presented week 2.

W. H. Crane filled out his second week at the Opera House with two new pieces, the one-act comedy, Page Perichon, adapted from La Roche's comedy of the same name, and the three-act comedy, The Balloon, by J. H. Darnley and G. Manville Poon. In both he was much more satisfactory than in the play written for him, given the first week of the engagement. In the little drama from the French he found opportunity for some genuine comedy work of the legitimate school, and his humor had the true ring to it. As Dr. Richard Glynn, in the English comedy, he was unobtrusive and had plenty of scope for his well-known and admired vein of earth-provoking situations, and pleased his audiences immensely by his inimitable air of amiability in the midst of comically embarrassing surroundings. The cast in both pieces was adequate. T. D. Frawley, William Herbert and George Dress, Barrymore being excellent. Stuart Robinson in his new comedy, An Air-Grant Knave, week 2.

A. M. Palmer's co. in Captain Swift drew large audiences to Hooley's Theatre and the play was received with every demonstration of pleasure. The work of Maurice Barrymore, Frederic Robinson, J. H. Stoddard, Marie Burroughs, Annie Russell and Mrs. E. J. Phillips was in keeping with their reputation for careful and artistic acting established here in former seasons. Some bill week 2.

The comic opera, Sad Pasha met with a favorable reception at McVicker's Theatre. It is musical, and has many amusing incidents. Francis Gaillard, Stanley Feich, John E. McWade and Ada Sommers McWade sang well. Business has been good. Same bill week 2.

Mr. Barnes of New York closed an exceedingly prosperous two weeks at the Columbia. Emily Kipli made an artistic success, in the part of Marina Paoil. The entire cast was strong and gave a remarkably even performance. Bob Hilliard was energetic and painstaking as the New Yorker, but hardly came up to the artistic requirements of the character. The old-time favorite, Ed. Harrigan, in Old Lavender, week 2.

Harrigan's Transatlantic Vanderbilts packed the Grand Opera House at every performance and the attraction had one of the greatest engagements ever played in this house. The originality of the artists in the co., all of them having something absolutely new to offer, has proved immensely entertaining. Richard Golden in Old Jed Prouty week 2.

At Berlin's Theatre the Thompson Opera co. in The Midway drew large audiences, and the popular opera was presented in admirable style. Will Rising and Jennie Winston are at the head of the co. Cal Wagner's Minstrels in an old-fashioned burlesque entertainment week 2.

At the People's Edwin F. Mayo in The Silver Age drew large and well-pleased audiences. The Boy That Cried Wolf, week 2.

with attractive people, and The Old House was represented by the Middle and Middle Caters, John W. Thompson and others in the cast, in addition to the beneficiary himself. Camilla Uno had a benefit at the Grand Opera House 10, when a remarkably fine programme was rendered, in which the beneficiary played the audience and rando of Beethoven's violin concerto, and Winiawski's fantasia on Faust, assisted by numerous encores, while among the artists who appeared were Alfred Willis, Mary E. Barnard, Julia Rosewald and others. In addition to the Bohemian Club Male Quartette. A Parini's coming concert or opera di camera will take place early in October, and is expected to be a "swell" affair. Campobello and Ida Valera will appear, as will also Berenice Holmes and Lulu Bentie, two of his very promising pupils, who are expected to make a hit in Martha; while Mr. Barakley and others will play. Among the selections to be offered will be parts of Martha, Faust, Il Puritani, Il Trovatore and La Favorita.

## CINCINNATI.

The Miller Brothers' spectacle Kianka packed Huch's Opera House nightly during the week ending Sept. 2. The scenic and mechanical effects are superb, and the final transformation scene was one of the most effective pieces of stage work ever witnessed in this city. Aside from Fred Warren and the Allen Sisters (Anna and Ricca), upon whom the brunt of the dramatic work devolved, the features of the entertainment were the excellent specialties of the Donatella. Edith Crahan's character dancing, George D. Melville's clever jugglery and the Papillon dancers, four in number, whose performance nightly elicited an enthusiastic encore.

James A. Horne week 2 in Drifting Apart. Robert Downing 2.

J. K. Bonnet in Fritz in a Madhouse did his usual large business at the Grand week ending 2. Mr. Louis R. Grisel, H. W. Brinkley, Louis Mann and Maude White were notably good in their respective roles. The popular star was in excellent voice, and his new songs were nightly encored. Blue Beard Jr. week 2. Stuart Robinson in The Henrietta 2.

The attraction at Huch's week 2 will be the White Slave, Monroe and Rice in My Aunt Bridget.

Effie Risher's old play Woman Against Woman, with May Wheeler in the leading role, proved an exceedingly strong attraction at "Harris" week ending 2. Edmund Collier as John Treasider and Lizzie Fletcher in her old role as the adventuress, were above the average. John Marlin, the old-time comedian of Woods, let some little sunshine in the merry and wretched comedy with which the play abounds. The piece was satisfactorily staged. Kate Emmett week 2 in Walls of New York. The Wilbur Opera co. 2.

The vaudeville entertainment presented by the Two Macs at the People's was liberally patronized and thoroughly enjoyed. The best features of the programme were James F. Hoey, a very clever character, Alton Martin, William and Mary, a precocious juvenile, Cassin in his bicycle act and the "Two Macs" Frederick and Douglas Specialty co. week 2.

Irish: The Trehigan Dramatic co., having tempted fate by recently inflicting Ten Nights in a Barroom upon the clientele of Harris', is now reported in the throes of dissolution at Columbus, Ind.—T. J. Farron, formerly of Baker and Farron, is now a member of the Frederick and Douglas Specialty co.—George Huch is acquiring himself creditably in the business management of the People's Theatre.—Charles Zimmerman is again occupying his former position as ticket-seller at Huch's.—Will Gorman of this city, who has been in New York for several weeks, writes that he has been engaged to do the advance work for Edwin H. Price's Palace of Huch, whose season begins in Boston next week.—The Miller Brothers (James and Charles) proprietors of Kianka, were in this city week 2, and it is said contemplate some alterations and improvements in Kianka.

## ST. LOUIS.

The Wife was given by the New York Lyceum Theatre co. at the Olympic Theatre week 2 of 2 by the strongest of casts and in the most perfect and artistic manner. Herbert Keiley, Francis Carlyn, Nelson Wheatcroft, George Cayvan, Grace Henderson and Hattie Schell were all excellent. The stage mountings and settings were handsome. The audiences were large at each performance but hardly as large as the excellence of the performances ought to have drawn. This week, Kianka.

At the Grand Opera House Huch Arden was presented by Newton Beers accompanied by the most elaborate of scenic effects and accessories. Specialties were introduced to add to the interest. The co. was one of the best and brought out every strong point in the interesting and charming story. The audiences were fair during the week. Robert Mantell week 2.

Mamma at Pope's Theatre drew good houses. It was brimful of fun and comedy, and songs and dances were introduced all through the performance. The people, comprising the co. were fully seen to the satisfaction of the audience, and the performance went with a vim and spirit. Amy Ames who does the leading part was a host in herself. Tin Soldier week 2.

At the People's Theatre the Ranch King did fair business. The upper part of the house was particularly well represented at the performances. The co. was a fair one for a play of its kind. Nellie Walters in Crime Week week 2.

Irish: The Wife drew a big audience 2. Society turned out in full force.—Mr. Gross, representing Robert Mantell, Joe Harris representing the Tin Soldier, Ben Stern, representing Kianka, and Mr. Nugent who represents Dear Irish Boy, were all in town last week.—The newspaper boys are watching the success of The Tugboat, for Will G. Graydon, the manager, and Anderson, in one of our local theatres, are performing last week that they opened to a big house in Indianapolis and made a hit we were glad.—Colonel Pat Sharp was delighted with the closing attendance at the performances of The Wife at the Olympic. The splendid cast and the way it was put on was a credit not only to the Lyceum Theatre but to the management of the house as well. Charles Spalding, the crown of the Olympic Theatre, is expected here in a couple of weeks to look after some business connected with the house.—The Lyceum Theatre co. left direct for New York city at the close of their engagement here.

## LOUISVILLE.

Hans the Boatman, a beautiful play well performed by Charles Arnold and a capable co. was the week's attraction at Macaulay's. Business good. Macaulay in repertory 2. Kianka Vokes 2.

At the Minstrel House, Cal Wagner's Minstrels and George Staley in A Royal Pain, divided the week's satisfactory patronage. Howard Atherton co. in The Two Macs follow.

The White Slave had a fine week at Harris', turning people away upon several occasions. Co. good. Lillian Lewis 2.

Gracie's variety at the Buck was a patent attraction. A change of bill this week.

The special theatrical event of the season, however, was the big Booth-Barrett Dramatic Festival at the Auditorium. A series of magnificent audiences witnessed the eight performances, at each of which a different play from the well known repertoire of the great actors was presented. The engagement may be emphatically called a success, considering every way, scenery, artistic, and as a source of enjoyment to thousands. It is unnecessary to speak of the merits of these leading exponents of the highest branch of the profession to which they belong—their fame is as a household word. The co. and the costumes, special scenery and special stage machinery are perfect, and the entire performance given worthy the distinguished leaders in the cast. The Auditorium is admirably adapted for just such events as the Festival, it being very large and especially designed for only the larger character of entertainment for which the regular houses are unsuited. Messrs. Quip and Campbell have been untiring in their efforts to make the Festival a success, and they are now reaping their reward.

Irish: W. G. Oshorne, a well-known newspaper man and correspondent, is doing the press work at Macaulay's.—The city is filled with strangers enjoying the festivities of the Fall celebration and the theatres are profiting thereby.—The opening performance of Hans the Boatman was to an 8.50 house for the benefit of the families of the brave women killed at a recent fire in the discharge of their duty. Messrs. Quip and Campbell contributed the house and house funds and did not see the excellent success it proved.—Theodore Thompson, Orchestra, with Rafael Jency, will be at the Aud-

itorium 2.—John Warner did great work in casting the large Booth-Barrett audiences.—Theodore Plumber, the new leader at Harris' is giving the patrons of that house good music. The orchestra contains ten men and the selections are popular and well played.—J. H. Peyer and W. C. Melville representing The Two Macs and Rosina Vokes respectively are here doing big work for their co.—Mr. Booth and Arthur Chase narrowly escaped serious injury while going to one of the performances. The carriage collided with a street car and was overturned, the gentlemen being assisted from the wreck with difficulty.—William Diamond, of the Buck, goes to St. Louis 2 to engage in business there.—At the conclusion of the engagement here, Messrs. Booth and Barrett separate, the former going to Pittsburgh, where he opens 2 with Madame Modjeska in support. Mr. Barrett produces his new play, Gansel, in Chicago 2. The performance of Julius Caesar here 2 will probably be the last joint appearance the great actors will ever make.

## NEW ORLEANS.

The first week of the new season has gone, and the managers have had nothing to complain of in the way of business. It has been splendid all around. Duncan B. Harrison opened the Grand Opera House Sept. 2. The theatre was packed, standing room being difficult to obtain. The result was so great that Manager Greenwald had to order the sale of tickets stopped at half past seven. The Paymaster was the play, and it made a hit. Mr. Harrison called before the curtain after every act, together with the principal members of the co., which is a very strong one. The play was finely mounted as regards scenery. George Wilson's 2.

The opening of the St. Charles Theatre on the same night marked the entrance of J. M. Gilbert into the circle of New Orleans' managers. Mr. Gilbert has reason to feel a little taller over the first week's business. Jennie Cale in An American Princess was the attraction. The play is a border drama, with little to recommend it. Miss Cale is quite clever, but the co. is not a good one. Goodyear, Cook and Dillon's Minstrels 2.

In order to keep up his motto of "first to open and last to close," Manager Lowden opened the doors of the Avenue Theatre 21. Montgomery Phister's absurdity, A Soap Bubble, with E. J. Connelly as the star, was the magnet that drew the crowd. Everybody knows what A Soap Bubble is, and that it can't hold together much longer. Steve Corey, a great favorite here, is with the co.

Manager Bidwell was in the city last week and was present at the opening of the St. Charles Theatre.

The season at the Academy of Music will be commenced Oct. 6. Lizzie Evans, in Fine Feathers, will be the attraction.

Manager Hange, of the French Opera House, will reach here about Oct. 15. The troupe will leave Paris a week or two later, and will be ready to sing Les Huguenots the first week in October.

## BALTIMORE.

Lewis Morrison gave his elaborate production of Faust at Holiday Street Theatre week ending Sept. 2 to large sized and very appreciative audiences but not such audiences as the play merited. Such a production should pack the house at every performance. Mr. Morrison's Mephistopheles is a wonderfully clever and finished piece of acting; the delicious comedy and villainous diablerie of the part are brought out and shaded with an artist's touch. Indeed, he makes such a fascinating devil that one is not surprised at his leading co. ever so wise and learned a doctor as Faust. Rosabel Morrison was a sweet, winsome Marguerite. Her earlier scenes with Faust were charmingly done and the more trying ones at the close of the play she skillfully avoided overdoing. Russ Whittall as Faust was satisfactory and the balance of the cast was in good hands. The scenic effects were beautiful, notably the rain of fire in the Walpurgis night scene. The music, both on the stage and in the orchestra, was an enjoyable feature. A Possible Case begins a week's engagement 2. Mankind, week 2.

At Harris' Academy of Music, The Spider's Web had a fair week's business. The play is a strange mixture of good and bad. There is in it material for a very strong drama, but it is crudely constructed, unevenly worked out, and a whole, unsatisfactory. With all of its faults, though, it is interesting. The central figure is Dulcie, the detective, a character that Edward J. Henley played in a manly, finished way. Joseph Wheelock, in the dual role of Caradoc and Rubidelo, had very little to do, but did it well. The rest of the co. were adequate to the work in hand, and call for no special comment. Harry Lacy in The Still Alarm week 2. Haverly-Cleveland Minstrels 2.

Jim the Penman does not seem to lose its hold on the public, and good houses greeted it all the week at Ford's Opera House during its fourth engagement in this city. Joseph Whiting repeated his success of last season in the title role. Ellie Hilton in the trying character of Nina Ralston does not suffer by comparison with any one we have seen here in the part. Her work was marked by a naturalness and unconventionality that were very taking. Julia Marlowe appears week 2. Sweet Lavender week of Oct. 2.

True Irish Hearts drew two well-filled houses a day at Forepaugh's Temple Theatre week ending 2. The play was attractively staged and presented by a good co., of which Daniel McCarthy and Kitty Coleman were the shining lights. The Blue and the Gray week 2. Burr Oaks week 2.

At the Monumental Theatre a good variety bill to good audiences was the order of the day last week. The Emerald Four consolidation furnished the programme, the salient points of which were the specialties of Frank Bush and the musical act of Isabelle Ward. Gus Hill's World of Novelties week 2. Hyde and Wolman's Specialty co. week 2.

Go-Won-Go Mohawk in The Indian Mail Carrier enjoyed a prosperous week at the French Street Theatre. She evinces considerable talent and would be seen to better advantage in something of a higher order than The Indian Mail Carrier. George Henderson and Eugenia Firenze in The Pickpocket of Paris week 2. A Royal Hand week 2.

## WASHINGTON, D. C.

The old, yet new, Tourists presented by the Bestayer-Vaughn co. at Albion's did very good business despite the rainy weather which prevailed during the week of their stay. Lewis Morrison in Faust is the attraction week of Sept. 30. Sol Smith Russell next.

At the National The Still Alarm had excellent, though top-heavy, houses, and the houses were admired by all. Hallen and Hart in Later On 2. Primrose and West Minstrels 2.

The Bijou was occupied by Bartholomew's Equine Parade and good audiences were present at each performance. House dark first three nights of week 2. Haverly-Cleveland Minstrels 2. A Possible Case week 2.

Gus Hill's World of Wonders to good business week ending 2. Hyde's star specialty comb. week 2. Tony Pastor week 2.

The Metayers were entertained at a supper given by Mr. and Mrs. Frank L. Bennett after the performance at.

## PITTSBURGH.

The various places of amusement all did well week ending, Sept. 2.

Marie Walworth in Twelfth Night delighted excellent patronage at the Grand Opera House. George Jenks U. S. Mail at the Bijou apparently made a very favorable impression.

Genial Tony Pastor with his excellent co. did his usual good business at the Academy.

The Walls of New York made money at Harris'. The Booth-Modjeska comb. spend a week's engagement at the Grand Opera House 2. A very large business is expected to be done.

Monroe and Rice's My Aunt Bridget co. is running along smoothly at the Bijou as are also Kennedy's Bright Lights at the Academy.



How do some clever work. Louis James played Othello to good business. The Carlton Opera co. week of 7.

The Valda Sisters co. filled the Brooklyn Theatre at every performance week ending 2. Never since the house was built has business been so large in the early part of the season as it was last month. Corine in Arcadia was the attraction 20, and of course the audience was large. Monte Cristo, Jr., week of 7.

At the Park Theatre Paul Kaurer drew very good business last week. The changes in the cast are all improvements. A. M. Palmer's co. in Jim the Penman did fairly well 20. Zig-Zag week of 7.

The first week at the Criterion under the new management was in all respects successful. Minnie Madden in Featherbrain appeared to greater advantage than in any drama she has yet presented here, although in Caprice she had better opportunities for pathetic and emotional acting. Henry Lee opened 20 in The Suspect. The audience was of fair size. Rice's Evangelist week of 7.

Business at the Gaiety last week was as large as ever. John Kermel and Joseph J. Sullivan's co. was the attraction. Frank Bush, Billy Carroll and the Four Emeralds' Headlights drew a large audience 20. Lester and Williams' co. week of 7.

The Remt-Santley co. packed Hyde and Belman's Theatre to the doors last week. The Irwin Brothers' co. opened to large business 20.

ITEMS: The sale of seats for the Stoddard lecture course at Academy of Music commenced 20, and there is no doubt that the business will be large. The first lecture will be given 21. The subject will be "The Rhine."—Emma Juch announces a series of opera performances, beginning Oct. 2.

## JERSEY CITY.

Shadows of a Great City was presented at the Academy week ending Sept. 25 and was welcomed by the lovers of melodrama. The stirring incidents were all applauded and the audience followed with interest the efforts of the hero to outwit the villain and were highly gratified at the final triumph of virtue over vice. The cast was strong and effective.

John Marshall as Tom Cooper appeared to advantage and George R. Edson and William Callington in the respective character roles of Jim Farren and Abe Nathan were particularly good. The part of Biddy Roman, filled by Annie Ward Tiffany, was the most artistic work of the play. The piece was well staged, the set in the second act representing Black-wild Island and the Ra River being particularly realistic. Business was fair, but not up to the average. Sweet Lavender week of 20.

## ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): The season at this theatre was opened by George Wilson's Minstrels Sept. 13 to the capacity of the house. After the performance 14 the co. was tendered a social session by the Birmingham Lodge of Elks, with George Wilson as chairman. Soap Bubble 17 to good business. Coming: Lizzie Evans 20, 21; Haverly-Cleveland Minstrels 23.—CASINO THEATRE (William Ryan, manager): This house presented a good vaudeville bill to heavy business week ending 21.

MOBILE.—WAGNER'S OPERA HOUSE (J. Tannenbaum, manager): This house was opened with Soap Bubble. Fair business. George Wilson's Minstrels 21.—ITEMS: Manager Tannenbaum and his handsome wife have returned. The large cotton crop and a general feeling of prosperity assures a good season.

MONTGOMERY.—MONTGOMERY THEATRE (G. F. McDonald, manager): A Soap Bubble opened the season at this house Sept. 21. Fair business.—MCDONALD'S OPERA HOUSE (George F. McDonald, manager): The season at this American Prince's Opera opened the house for the season 19 and did good business during a three nights' engagement.—ITEM: Manager McDonald reports an unusually good list of attractions for this season.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): The season at this house will open 7 with Agnes Herndon in La Belle Marie. Manager Brady has succeeded in booking many good companies and the outlook for a prosperous season is very encouraging.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): A Soap Bubble Sept. 26 drew a good house very creditable performance. The regular season will open 15 with Lizzie Evans in a week's engagement.

## ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (George Fieles, manager): Lily Clay Gaiety co. had a full house Sept. 24. Specialties and marching were features. J. Z. Little's World drew medium-sized audience 25, giving only fair presentation of this time-worn piece. Rodina Voket 12.

HOT SPRINGS.—OPERA HOUSE (Gartatt and Van Vliet, managers): The Mac Collin Opera co. did good business week ending Sept. 25. Lillie Hale, Augusta Roche, W. A. Ford, E. P. Smith, and A. W. F. Mac Collin evoked rounds of applause during the engagement.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): The Mac Collin Opera co. opened the season before a large audience Sept. 20. Lily Clay's Gaiety co. 25; large business. J. Z. Little's World co. 26 to fair business.

PINE BLUFF.—OPERA HOUSE (S. F. Hilsheim, manager): The MacCollin Opera co. opened the season of this house Sept. 21, playing four nights to poor business.

## CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): The Showaway was played to packed houses Sept. 16, 17. It is an interesting melodrama and the frequent bursts of applause called forth by Harry Barker as Dickey Dials and Marion Elmer as Chucky were well merited. The co. is a clever one and could have filled the house for a week.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, manager): The second week of the Griener Davies engagement closed week ending Sept. 21. The Burglar and Fairfax seem to be their favorite plays.—CLUNE OPERA HOUSE (C. P. Hall, manager): Under the name of the Boston All Star Specialty co., a number of specialty artists from San Francisco have been giving a clever performance to good audiences during the week of 15.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Russell's Comedy co. Sept. 13, 14 in City Directory and Easy Street Sept. 13, 14. Easy Street was produced for the first time. The management evidently had little faith in its success, having held its first production back in order to try it on an "easy city" like San Jose. I predict a short career for it. The Showaway drew a large audience 18, and gave entire satisfaction.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglas, associate manager): The City Directory did good business Sept. 17-21 and pleased all in attendance. Charles Reed, the old California favorite, is as popular as ever here and received numerous encores. May Yoh and Maud Wilson were not far behind.—ITEMS: The Los Angeles Theatre will be opened with Hermann 7. Fred Hewitt is back in this city and is now acting as business manager for the Dime Museum.

SAN BERNARDINO.—GRAND OPERA HOUSE (Lesher and Wyatt, managers): The Showaway co. Sept. 22 to a large and appreciative audience.—ITEM: J. W. Waters, Sr., a California pioneer, and proprietor of the San Bernardino Opera House, died 20.

## COLORADO.

PUEBLO.—DE KEMER OPERA HOUSE (George M. Hight, manager): Edward Harrigan Sept. 20 in Old Lavender drew a full house. He received three curtain calls after his song, "Poverty's Tears Ebb and Flow." The support to quote general opinion here, was poor. Evans and Hocy were billed for Sept. 21, but owing to late trains they jumped Pueblo.—ITEMS: Mart Hanley says that the co. is peering with general success while working East. Hattie Moore as Mother Crawford has an excellent idea of the character and has been winning favor everywhere.—It has been very troublesome for the past two years for cos. to get here on the Salt Lake trains in time for the evening performance. Evans and Hocy tried to get a special, but could not get their scenery through.

COLORADO SPRINGS.—COLORADO SPRINGS OPERA HOUSE (S. N. Nye, manager): Edward Harrigan's superb co. under the management of Mr. Hight presented Old Lavender to a large and de-

lighted audience 21. Edward Harrigan indeed deserves the reputation which he has gained throughout the United States.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): This spacious house was packed to the doors Sept. 23, when Longfellow's Dream was presented by local talent. Dockstader's Minstrels were a drawing card 26. Lew Dockstader was, as usual, the backbone of the co. Rice and Disney's Pearl of Pekin drew good houses 27, 28. The public seem never to tire of Louis Harrison's funny antics. The co. has been much improved since its last appearance in the Elm City.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): This has been a red-letter week at this house. Cora Tanner led off first three nights to splendid business, presenting Fascination. Miss Tanner was charming, the co. first-class, and the public showed their appreciation of a good thing by liberal patronage and generous applause. Captain Swift followed 26, pleasing a very large audience. This co. is a good one, Mr. Forrester, Wright, Huntington, and Miss Sitgreaves deserve particular mention for their excellent work. A Bunch of Keys amused a good house 27. Peck's Bad Boy also had good business 20.—GRAND OPERA HOUSE (G. B. Russell, manager): Two to One, an interesting play, was poorly presented 23-25. Business light. St. Felix Sisters 26-28 to fair house.—ITEM: Yale University opened its doors Sept. 19 to 1,200 students, and their patronage will in future largely swell the receipts at the various theatres.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): St. Felix Sisters Sept. 25 in A Royal Hand to a large and well-pleased house.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Ruling Passion did good business Sept. 21. Lottie Church, in the dual role of Laura and Minnie Doone was very effective. Peck's Bad Boy co. 25; good business. Fred Wenzel as Schultz was "their gut."

THOMASTON.—OPERA HOUSE (Thomas A. Gotsel, manager): Gorman's Minstrels Sept. 25; a large audience.

MERIDEN.—DELEVAN OPERA HOUSE (F. H. Delevan, manager): Bunch of Keys packed the house Sept. 24. James R. Mackey and Charles Burke, the Grimesy and Snagges of the cast, were funnier than ever. Held by the Enemy was greeted by large and well-pleased audiences 26. The Wife was most favorably received 28.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): St. Felix Sisters in A Royal Hand Sept. 20 drew a packed house. Scott's Thrown Upon the World 24, 25 to fair business.

NEW BRITAIN.—OPERA HOUSE (L. E. Pike, manager): An Irishman's Love Sept. 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, manager): A Postage Stamp co. in A Social Session Sept. 27 to fair house.

WATERBURY.—JACQUES OPERA HOUSE: Held by the Enemy Sept. 24 drew one of the largest houses of the season. A Bunch of Keys, under the management of Gas Bother, did good business 25. The Two Johns delighted a large house as usual 27.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): The Madison Square co. in Captain Swift 20, 21. This piece was admirably presented by both principals and subordinates. The Howard Athenaeum co. made us all smile 26. Handsome Cora Tanner closed the week with her ever popular Fascination. All of the above attractions were liberally patronized at advanced prices, showing that even if so many first-class attractions followed one another that our theatregoers stood the strain well for a "one-night stand." Little Lord Fauntleroy first half of week beginning 30.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, manager): The St. Felix Sisters played to a small audience Sept. 24. Postage Stamp co. in A Social Session 1.

SOUTH NORWALK.—MUSIC HALL (J. M. Hoyt, manager): Bryant and Quinlan in Keep it Dark Sept. 23. Co. and house good. W. A. Stiner and Co. in Two to One 26 to light business.

NORWALK.—OPERA HOUSE (Norwalk Amusement Co., managers: Arthur Forrest and co. in Captain Swift 27 to a packed house. Fine play and co.

## DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helin, manager): The Noble Outcast to fair business Sept. 10, 20. Royce and Lansing were welcomed by a good house 17.

## GEORGIA.

ATLANTA.—DEGINE'S OPERA HOUSE (L. DeGine, manager): After Dark played to good business Sept. 18, 19, also matinee. Performance gave good satisfaction. Haverly-Cleveland Minstrels will appear week of 23, and the present outlook is favorable here to a continuation of their unprecedented success.

GAINESVILLE.—SPRINGER'S OPERA HOUSE (D. M. Springer and Co., managers): Season opened Sept. 21 with Richards and Pringle's Georgia Minstrels before a large and well-pleased audience.

ATHENS.—NEW OPERA HOUSE (D. P. Haschton, manager): The season here opened with Brad's After Dark co. to a crowded house Sept. 20. Entire satisfaction.—ITEM: Although the Opera House has only been open two seasons and was thought to be the coarsest opera house in the State, it has been thoroughly overhauled and many valuable improvements made by the new and enterprising manager, who has also secured a number of first-class attractions for this season.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Wilson's Minstrels opened the season Sept. 29 to S. R. O. The performance was unsatisfactory.—CROPS: Crops in this section are very large, and none of the cos. coming South will have cause to complain.

## ILLINOIS.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, business agent): Walter Matthews in Aramis Sept. 26.—ITEM: It is with pleasure that we see Mr. Kuchner, our efficient stage manager, at his old post again.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): McCarthy's Mishaps as a laugh evoker is a success and pleased a good house Sept. 25. Barney Ferguson and W. F. Carroll and Lizzie Daly in their respective roles make the performance and are the life of the play.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Frankie Jones and co. Sept. 19. Good business. McCarthy's Mishaps, by Ferguson and Mack Comedy co. 24, to a crowded house.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (J. H. Freeman, manager): Beacon Lights was presented to a small but well-pleased audience Sept. 17. Cora Van Tassel pleased a small audience with The Little Sinner 19.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): Frank Daniels' Little Puck Sept. 23; large house.—ITEM: Manager Wiley says the outlook for a successful season was never brighter than at present.

DANVILLE.—GRAND OPERA HOUSE (William Stewart, manager): George Ober in Homespun Sept. 22 to a good audience. McCarthy's Mishaps 25 to standing-room. The specialty work of Ferguson, Carroll, and Lizzie Daly received rounds of applause.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): The "Trades Carnival" given by the ladies of Grace Church Sept. 19 was a financial and artistic success and will be repeated in a few days. Eighty young ladies represented various business firms by short recitations, interspersed with songs and selections by the harp orchestra, closing with a grand drill and tableau under the supervision of Col. Smiles. Around the World in Eighty Days to a small house 20. Nellie McHenry in Greenroom Fun 21 delighted large audience.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Beacon Lights Sept. 19. Very poor and unsatisfactory performance to small audience. Elliott's Jolly Voyagers 20, 21 and matinee to slim attendance.

PANA.—HAYWARD'S OPERA HOUSE (Race and Riley, managers): Elliott's Jolly Voyagers played to good business Sept. 19. Walter Matthews in

Aramis, the Master Mind, 20; small audience, but deserved good patronage.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Frank Linden in Monte Cristo Jr. to fair business Sept. 20. J. B. Polk in Silent Partner to appreciative audience 24. George Ober in Old Homespun to very light house 26. Robert Mantell in Monbars drew a large, appreciative audience 26.—OPERA HOUSE (Perry and Baker, managers): Fenner and Crane Comedy co. week of 23, to fair business at cheap prices.

FREESPORT.—GERMANIA HALL (H. J. Mough, manager): Fenner and Crane's Comedy co. Sept. 26 week, to good business.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Walter Matthews and his talented co. in Aramis Sept. 21; fair business, excellent satisfaction. Frank Daniels in Little Puck 24; crowded house, everybody delighted. Mr. Daniels is a great favorite here.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Beacon Lights Sept. 21; small audience. Co. gave excellent satisfaction. Robert Mantell 24; good business, considering unfavorable weather. W. J. Scanlan 20.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): The Emma Warren Dramatic co. Sept. 17-21 to fair house. Elliott's Jolly Voyagers 20.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): Frankie Jones' co. did fair business Sept. 23-25.

## INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): A so-called farce-comedy by H. Gratton Dunnelly, entitled Mamma, was presented Sept. 19-21 to light business. Amy Ames, Frank Deshon and W. H. Sionne did what was assigned them well, otherwise the performance was only fair. Fantasma opened a week's engagement on 23 and delighted large audiences with its scenic and spectacular features.—Elliott's Jolly Voyagers (Dickson and Talbott, managers): Lovers of old-time minstrelsy (and there are a good many of them here) improved the opportunity to witness Cal Wagner's superb entertainment 19-21. The singing of the Bison City Quartette, the dancing of Joyce and Kelly, and the quaint witticisms of Billy Birch and Cal Wagner went far to make the entertainment a success.—Elliott's Jolly Voyagers, a successful week 23.—PARK THEATRE (Dickson and Talbott, managers): P. F. Baker with a good co. did immense business all last week.—ITEMS: P. F. Baker has just recovered from a severe illness, which nearly incapacitated him for his professional duties.—This city is the home of Al. Lipman of the Burlesque co. He makes his debut here. He was given a hearty reception at his recent appearance last week, and gratified his many friends by the mastery with which he handled his difficult part.—The State Fair was held week ending 21, and it was a banner week for the theatres.—Cad Givens of Ferguson and Mack is in the city on business for that organization. He reports good business.—Mrs. Tim Seale, sister of Helen Danbury, is here accompanying her husband with Danbury, a friend of Richard Mansfield, who is to go in advance of Richard Mansfield, is also with the New York Club, representing the New York Sea.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Little Trisix drew full houses Sept. 19. Play was very light and did not satisfy the audience.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Around the World in Eighty Days played a good house Sept. 19. Three Wives to One Husband 25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinty, manager): George C. Staley in A Royal Pass 21. Very satisfactory performance.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbison, manager): George H. Adams in He, She, Him, Her Sept. 21 was greeted by a large audience.

ELKHART.—BUCKLEU OPERA HOUSE (J. L. Broderick, manager): Frank Daniels in Little Puck to a fair business Sept. 21. Excellent co. Three Wives to One Husband 24; small house. Poor co.

COLUMBUS.—SCHWARTZOFF'S OPERA HOUSE (J. G. Schwartzkopf, manager): Trelegan's New York co. closed a week's engagement Sept. 23 to poor business.—ITEMS: Trelegan's New York co. is stranded here. It is alleged that they were robbed on the evening of 18 of their door receipts by two members of the co. named Harry Cline and Eldridge McElroy. The men are in prison awaiting their trial. The co. will reorganize here.—CRUMP'S THEATRE (R. F. Gottschalk, manager): ITEM: Sosman and Landis of Chicago begin painting and placing the scenery for this new house week of 30. The New York Opera co. will open this house with a two nights' engagement the last week in October.

TERRE HAUTE.—OPERA HOUSE (Wilson Keylor, manager): Said Pasha, by California Opera co. drew a good house Sept. 14, and gave entire satisfaction. Ranch 10 to fair business 21. Nellie Free in Silver Spur 25, 26 to good houses.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): George Staley's Royal Pass co. Sept. 23 gave a very pleasing performance.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): The Franklin Comedy co. booked for Sept. 23, week, did not appear.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): This house opens the season with Hainan's Fantasma 4, 5.

## IOWA.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Remond's Jolly Pathfinders drew a good business week ending Sept. 21.

OSKAHOA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Mattie Vickers played a large audience Sept. 23.—CIRCUS: Forepaugh's Circus did good business 19. A collision of two of Forepaugh's trains just before arrival have resulted in damage estimated at \$5,000. No lives lost.

FORT DODGE.—FENNER OPERA HOUSE (Guy Rankin, manager): Beach and Bowers' Minstrels Sept. 21. Large audience.

CEDAR RAPIDS.—GREENE'S (P. A. Simmons, owner and manager): Robert Mantell in Monbars drew a large and fashionable audience Sept. 21. Frank Lane 25 played to good houses.—ITEM: The thespian public seems to be increasing here, and with the encouragement given by Manager Simmons in the selection of attractions, Cedar Rapids will soon be the best theatrical town in the State.

SIoux CITY.—PEAVEY GRAND (W. I. Buchanan, manager): McCarthy and Reynolds' Dear Irish Boy co. opened a three nights' engagement Sept. 23 to a fair house. Co. and play gave good satisfaction.

ACADEMY OF MUSIC (W. S. Collier, manager): Beach and Bowers' Minstrels week of 23.—ITEM: The palace opened 23, and business at the theatres will be good during the next fortnight.

BOONE.—PHIPPS THEATRE (Charles E. Phipps, manager): A Night in Jersey drew a large house Sept. 8. The play was well presented by Patrick Nesoz and a good co. Beach and Bowers' Minstrels gave a good performance 20 to a crowded house.—PERSONAL: Howard Powers, formerly with Beach and Bowers, and now with A Night in Jersey co., was cordially received by his many friends in Boone during the co.'s stay.

DES MOINES.—FOSTER'S OPERA HOUSE (W. W. Moore, manager): Robert Mantell in Monbars drew a large audience Sept. 20.—FOSTER'S OPERA HOUSE (William Foster, manager): J. B. Polk's Silent Partner did good business and gave splendid satisfaction 19. Dear Irish Boy to fair houses with matinee 20, 21.—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Edwin Stuart opened week of Sept. 23 in An Unequal Match.

LE MARSH.—LE MARSH OPERA HOUSE (T. H. Anderson, manager): The season at this house opened with Uncle Tom (Union Square co.), followed by an excellent co. playing The Noble Outcast.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Frank Mayo as Davy Crockett did good business Sept. 26.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Charles A. Gardner came 26 in Father-in-law to good business, which he richly deserved.

CLINTON.—THE LILBOY (R. R. Baldwin, manager): Frank Mayo opened the season Sept. 23 to good business and a well-pleased audience. The house now has a most excellent orchestra.

SURLINGTON.—HOWARD OPERA HOUSE (R. M. Washburn, manager): J. B. Polk and an excellent co. in The Silent Partner Sept. 24, 25, 26 to a

well-pleased though rather small audience. The play is a bright, cleverly constructed farce-comedy, which in the hands of such capable people as Mr. Polk and his associates cannot fail to please. Frank Daniels in Little Puck 25; audience large and interested. Karl Gardner and a competent co. presented Mr. Gardner's new play, Fatherland, to a fair sized audience 27. Play and star well received.

NEWTON.—LISTER'S OPERA HOUSE (A. J. Wright, manager): Sentenced for Life cancelled Sept. 20, also Rusco and Swift's U. T. C. co. 19. Boston Ideal Minstrels 20; good business. Mattie Vickers 23 in Jacqueline had a small house caused by heavy rain storm. McCarthy and Reynolds' Dear Irish Boy co. missed a train at Council Bluffs en route from Sioux City and consequently missed a performance here 26.

## KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Newton Beers in Enoch Arden Sept. 24, 25, to the capacity of the house. The production was made considerable of a spectacular one, the wreck in the second act, the "Isle of Palms" and the fountain scene being unusually beautiful and effective. The Cornucopia were also interesting. The cast was good and the performance one to be long remembered with pleasure. This engagement was followed by Milton and Della Noodles in From Sire to Son, (which is not only the best play by an American author, but one of the best plays, *per se*, ever written by an author of any nationality). Love and Law and the ever popular Phoenix 28-29. It has been a most popular week with many as to who is really the most popular actor, visiting Topeka; and hitherto, Lotta has been conceded the palm, with Maggie Mitchell and Milton Nobles close second; but on Thursday night, the second one of From Sire to Son, standing room was sold clear out into the street, and the receipts were just \$40 more than Lotta's best showing. As these "double stars" have a national reputation and their plays are household words the only criticism allowable must now be from the box-office view. The supporting co., as usual, was absolutely perfect and without flaw, each one seeming to have had the part created for that special person. Mr. Nobles' new book, "Shop Talk," was placed on sale during the engagement and found ready buyers. The crisp humor and quaint and original expressions of "America's Gilbert" make his plays a pleasant compliment to his plays and will long serve to preserve in our hearts warm memories of the world's greatest exponent of the only class of gamblers with which an honest man can sympathize, and which is now extinct since the death of Billy Lewis.—GRAND OPERA HOUSE (Melville B. Raymond, manager): The season opened auspiciously week of 16 with Nick Roberts' Humpty Dumpty and specialty show gave an excellent pantomime and specialty show and attracted good audiences nightly.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): The Criterion Dramatic co. played to good houses week ending Sept. 21.

PARSONS.—EDWARDS' OPERA HOUSE (Johnson and Fitch, managers): The Golden Troupe opened the season here with The Little Duchess to good business Sept. 23. Hortense, presented by the same co., did fair business 27.

WINFIELD.—WINFIELD GRAND (T. B. Myers, manager): George H. Adams and Tom Hainan played a good-sized house in He, She, Him, Her, Sept. 25.

## MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Held by the Enemy, with a well balanced cast, conspicuous among which were John Farrell and Daisy Hall, drew a large and appreciative audience Sept. 21. Rice's Evangelist played to the capacity of the house 23-25. Messrs. Fortescue and Moffat are the only two old favorites in the cast, and their artistic work was as ever clean and clever. Yolanda Wallock worked pretty in the title role, but was a little out of place, a speaking voice that is harsh and metallic. Mac Brannen was a charming Gabriel, Lena Lorraine a graceful and attractive Bulalia, and Florence Raymond a pretty Marie. The comic effects were finely handled and the choruses were strong and well balanced.—ITEMS: The conductor of the Evangelist co. is allowed to touch license with the score. The stage manager of the co. might have deservedly fined Peter Daly for his actions on the stage 23. Such "guying" is not creditable to an artistic performance. The co. jumped from Bangor, Me., to New York City.—The Stockbridge sale of course seats has been a great success. Harry O. Smith, the Springfield correspondent of THE DRAMATIC MIRROR, called on me on his way East.

SEOWHEGAN.—OPERA HOUSE (E. C. Hesolow, manager): Wallick's Cattle King co. without Mr. Wallick, to a slim house (no date). Poor co. The Dalys.

## MASSACHUSETTS.

AMESBURY.—AMESBURY OPERA HOUSE (Fred Hooker, resident manager): James O'Neill in Monte Cristo, Sept. 21 to a good house. Performance as usual excellent. Two Sisters played a good house 21. St. Perkins 26 to a top-heavy house; general satisfaction. The dancing of Master Frank Young is deserving of special mention.

SOUTH FRANKLIN.—ELWOOD OPERA HOUSE (Ed. E. Hadden, manager): A very even performance of Caesar, Sept. 25, by same troupe to a medium-sized but select audience. A. W. Phipps as Eccles and E. C. Rea as Sam Griggs were the favorites, though the entire cast did very well.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Bennett-Moulton Opera co. closed a successful week's engagement Sept. 21. The co. never numbers over forty, and prices have been raised. Irene Murphy has developed into quite a clever actress, and her voice and style of singing have vastly improved. Siberia did good business 25; very fine production. Dockstader's Minstrels 26 to a packed house. Leardere to only fair house 27. A Stuffed Dog 28.—LIBERTY THEATRE (William E. White, manager): An Irishman's Love opened 26 for rest of week to fair business.—ITEMS: Automatic opera glasses are being put into the Opera House by Manager Cross.—J. C. Amery, closed of Two Sisters, was in town 28. He is looking fine and the air "way down in Maine" evidently agrees with him.—New and handsome bill boards in white and gold have been placed at the entrances of Liberty Theatre.—Carle Alberta, who has been singing in Boston for six weeks, has been re-engaged as treasurer of the Bennett-Moulton troupe. Manager George Baker, proprietor of the troupe, says his health is unusually good this season. He is determined to be one of the wealthiest managers traveling.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent) Hardie and Von Long in On the Frontier to good business Sept. 19. The Two Sisters 21; Satisfactory performance to large house. H. S. Taylor's Stuffed Dog co. 25; poor house.—ITEMS: David Burke of this city has joined the Willie Alterston co.—George Ryer, author of the Two Sisters, was in town with the co. 21.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Social Session Sept. 23 packed the house. Mr. Gibson, the author of the play, made a decided hit as De Long Washback. Kate Sprague as Helen Camp and William Gray as the darkey received rounds of applause.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): Atkinson's Peck's Bad Boy co. did fine business Sept. 20. The co. is far too good for their play. John S. Murphy in Sham



**ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager):** The European Minstrels to

manager): Patti Rosa closed her engagement Sept. 18. She made a favorable impression, but in-

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1. Product Description Online Satisfaction



## OHIO.

**COLUMBUS.**—GRAND OPERA HOUSE (Miller Bros. managers): Austin's Australian Novelty co. week of Sept. 23. The strongest features are the Austin Sisters, Garmella Brothers and J. G. Fletcher. Donding and Hanson in Nobody's Claim and their new play The Red Rover, week of 30.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Rosina Vokas 20-21. ITEMS: The World, People's, Eichenlaub's and Casino are all giving specialty performances to fair business. The Automatic Opera Glass boxes are in use at the Metropolitan and Grand. Clarence J. Fleming is in the city in advance of Rosina Vokas. The members of the orchestra at the Grand have adopted full dress suits. Francis G. Miller goes as acting manager of Kajanka. Charles A. Miller contemplates a residence in New York in the near future.

**SANDUSKY.**—BIRMINGHAM OPERA HOUSE (Rutter and Hg. managers): John Fay Palmer's Last Days of Pompeii co. 23, 24 to fair business only. Robert Downing in his new play Count Claudio drew a packed house 25. Napier's Uncle Tom's Cabin co. to large business 26.

**SPRINGFIELD.**—BLACK'S OPERA HOUSE (Samuel Wachman, manager): The J. W. Morrissey Opera co. attempted to give one act of Martha and three of Pease to a large and fashionable audience Sept. 23. The production was about the worst ever witnessed in this city. The principals were good, but owing to the lack of an orchestra and a competent musical director, the performance was execrable. Many left the house before the conclusion. Mr. Baxter and Miss Claire deserve great praise for their efforts to sing their parts while laboring under such difficulties.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Ho well and Serbert's Comedy co. presented The Kindergarten to a top-heavy house Sept. 21. Eddie Giguere does the best work in this co. Blanche Boyer is one of the most graceful and prettiest dancers that we have had the pleasure of seeing for a long time. She well deserved the applause she received.—ITEM: I had the pleasure of meeting A. B. Dittenhofer, manager of Miller's Opera House, Mansfield, Ohio, while in this city a few days ago.

**URBANA.**—BENNETT'S OPERA HOUSE (P. R. Bennett Jr., manager): Large and fashionable audience greeted J. B. Polk in The Silent Partner Sept. 23. Last Days of Pompeii due 26 canceled after their paper was up. They claimed they had made a mistake in their booking.

**WELLSVILLE.**—COOPER OPERA HOUSE (W. D. Wade, manager): Charles A. Loder's Hilarity played to a packed house Sept. 17. Everybody pleased. Al G. Field's Minstrels 30.

**CIRCLEVILLE.**—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Estelle Clayton, in the Hudson entertained a large audience Sept. 25. J. W. Carrer, who has many friends here, made a decided hit as Farmer Peasely.

**MANSFIELD.**—OPERA HOUSE (Miller and Dittenhofer managers): The Kindergarten Sept. 19. Good co. and business the same. Last Days of Pompeii; light house. John Fay Palmer, Robert Evans and Helen Collier were excellent in their respective roles, and it is to be regretted that they did not meet with adequate patronage. Gilbert and Dicken Shes co. 21, with Kate Pearson as she was liberally patronized. Performance unsatisfactory. Al G. Field's Minstrels drew a crowded house.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): Robert Downing will open this house 1.

**NEWARK.**—NIES' MUSIC HALL (Cliff Rosebaugh, manager): Last Days of Pompeii 19 and She 21, both to fair business.—OPERA HOUSE (J. H. Miller, manager): Al G. Field's Minstrels was the initial attraction for the season and drew a crowded house 25.

**DAYTON.**—THE PARK (Reist and Dickson, managers): Hettie Bernard Chase commenced a week's engagement Sept. 21 in Little Coquette to a very large business. Co. gave excellent action.—CURE: Will N. Miller, formerly assistant treasurer of The Grand, Cincinnati, will be similarly connected with The Grand (this city) during this season. Treasurer Wood Patton of The Grand was the guest of Francis G. Field and wife of the Said Pasha co. at Cincinnati 21. The Park continues to play to standing room. The Last Days of Pompeii opens The Grand Oct. 7-8.

**LONDON.**—TOLAND OPERA HOUSE (O. F. Newcomb, manager): Compton's Dramatic co. 19-21 in Mountain Pink, Col. Sellers and Silver Spur to fair business. This co. organized here. The regular season at this house opens 1, with Hettie Bernard Chase co.

**WOOSTER.**—QUINCY OPERA HOUSE (Lewis McClellan, manager): The Stanley Band gave a satisfactory entertainment to a full house Sept. 24.—CITY OPERA HOUSE (George Kettler, manager): Al G. Field's Minstrels gave a splendid performance 21 to a good house.

**TROY.**—TROY OPERA HOUSE (G. A. Brennan, manager): Hettie Bernard Chase Sept. 19.—ITEM: J. C. Knapp and C. H. Farwell in advance of Estelle Clayton co. were here week of 21. Charles Hyde, cornet player, left here to join the orchestra of the Park Theatre, Indianapolis, Ind.

**WASHINGTON.**—C. H. OPERA HOUSE (Smith and Silcott, managers): Estelle Clayton in her new play On The Hudson drew a crowded house Sept. 25.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (Frank Hart, manager): Estelle Clayton in her new play On The Hudson, to fair business Sept. 24.

**TIFFIN.**—SHAWHAN OPERA HOUSE (C. B. Hubbard, manager): John Fay Palmer's Last Days of Pompeii was presented to a large audience Sept. 23. Aiden Benedict in Fabio Romani was well received 24. The costumes and scenery were fine.

**BELEFONTAINE.**—GRAND OPERA HOUSE (Geo. F. Guy, manager): Holden Comedy co. Sept. 15. Fair week.—ELKS: Elks' Lodge No. 132 was instituted by S. M. Haddin, of Cincinnati, week of 21. The lodge started with twenty-five charter members.

**MT. VERNON.**—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Al G. Field's Minstrels Sept. 24 to standing room only. Excellent performance.

**CANTON.**—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Al G. Field's Minstrels drew a crowded house Sept. 19; good performance. Rinehart Sisters' Comedy co. opened to good business 21.—ITEM: Thomas A. McKee, business manager for Robert Downing, stopped over in this town 22. He reports business very good for his star.

**NEW PHILADELPHIA.**—MUSIC HALL (Sharp and Grimes, managers): Al G. Field's Minstrels Sept. 20 drew a large and well-pleased audience.

**MASILLON.**—BUCHER'S OPERA HOUSE (C. F. Potter, manager): The Rinehart Opera co. week of Sept. 16 drew large houses. Co. did not deserve much good patronage. The Kindergarten drew a large house 23. Co. excellent.

**UNRICHVILLE.**—CITY OPERA HOUSE (Elvin and Van Outran, proprietors): Sun's New Phenomena and Refined Concert co. to light business Sept. 23-25. The Y. M. C. A. will open their lecture course, with John T. DeWitt Miller on "Love, Courtship and Marriage." 5.

**LIMA.**—PAUBOT OPERA HOUSE (H. G. Hyde, manager): John Fay Palmer's Last Days of Pompeii Sept. 26 to good business. Morrissey's Opera co. sang Bohemian Girl to a large audience 27. The performance was execrable, all owing to the inefficiency of a new musical director, who succeeded in completely paralyzing the company, orchestra and audience.—ITEM: Business has been excellent so far this season, and the new management is in high favor with both public and the profession.

**NORWALK.**—GARDINER'S MUSIC HALL (S. S. Levey, manager): Robert Downing as Virginia Sept. 26 to a full house at advanced prices. His support was good. The Virginia of Eugene Blair was excellent. Miss Blair is quite a favorite here. She was a member of our Summer co. for three seasons. Her many friends are elated over her acting, and predict for her a brilliant future in her chosen profession.

**BELLAIRE.**—ELYSIAN THEATRE (T. C. Cochran, manager): The regular season of this house was opened by Chas. A. Loder's Hilarity Sept. 21 to a packed house. Al G. Field's Minstrels was voted the best minstrel entertainment that ever visited this town, and they drew a packed house 26.

**WARREN.**—NEW WARREN OPERA HOUSE (P. L. Webb, manager): Dore Davidson and Ramie Austin in Gully without Crime Sept. 26 drew a good audience. Mr. Davidson and Miss

Austen are highly spoken of here.—(OLD) WARREN OPERA HOUSE (Lamb and Strong, managers): Kindergarten co. drew a full house 24.

**FIQUA.**—CONOVER'S OPERA HOUSE (George Newton, manager): J. B. Polk Sept. 23 in his new comedy, The Silent Partner, to a small but very well-pleased audience. Co. first-class. Aiden Benedict to good business 24.

## OREGON.

**PORTLAND.**—NEW PARK THEATRE (J. P. Howe, manager): Wyatt's Opera co. week of Sept. 9 in Isolante and Nell Gwynn to fair houses only.—ITEM: Manager Howe states that the New Park will be closed week of 16, when some needed repairs will be made, and at the same time the painter's brush will be freely used. Mr. Howe has expended \$1,000 in new scenery. The new drop curtain is very fine, representing a landscape in Palestine.

## PENNSYLVANIA.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Hamilton Harris appeared in In the Ranks Sept. 24 for the benefit of a Lodge of Odd Fellows. Performance none of the best, but scenic display, as much as there was used, was excellent. The Croquet Party must have taken "a day off," as it failed to appear 25 as advertised.—Charles Ellis in Casper the Vindicator 30.

**LANCASTER.**—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Charles Ellis in Casper the Vindicator drew large houses 24-25.—ELKS: Lodge No. 134 B. P. O. E. will be organized here 29, members of Lodge No. 2 of Philadelphia instituting it. It will be called Lancaster Lodge and will start with thirty-five charter members.

**SHANOKIN.**—G. A. R. OPERA HOUSE (John F. Osler, manager): Aaron H. Woodhull and Louise Arnot in Uncle Hiram Sept. 21 to standing-room only. Many being turned away. The brass band and orchestra were the best features of the co.—Ada Gray 25 in A Ring of Iron to fair business. The co. with one or two exceptions is weak.

**PITTSBURGH.**—MUSIC HALL (W. D. Evans, manager): Kate Castleton in A Paper Doll drew a big house Sept. 17.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Hemmstead, manager): Charles E. Loder in Hilarity Sept. 24 played to a fair but top-heavy house.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Kate Castleton in A Paper Doll, supported by her co. of all "stars" Sept. 21, delighted a good house. James A. Herne in Drifting Apart Co. unusually strong. Everybody pleased. Elsie Ellsler in Merae 25, fair house and select audience.

**NEW CASTLE.**—PARK THEATRE (Scorer and Leslie, managers): Love's Funny Folks Sept. 21 to light business. A fair-sized audience was kept in roars of laughter by Loder's Hilarity co. 23. Frederick Douglas Specialty co. gave an excellent entertainment to fair business 24. A slim audience was attracted 25 by Dore Davidson and Ramie Austin in Gully without Crime. Greiner's Bad Boy co. was greeted by deservedly light house 26.—OPERA HOUSE (R. M. Allen, manager): Elsie Ellsler co. in The Governess drew a small house 21. Co. good throughout and deserving of better patronage.—The light business which marked the past week was not due to poor attractions by any means, but wholly on account of our managers overcrowding us with entertainments. The work of the excellent orchestra with the Hilarity co. contrasted strongly with that of the local one, which has been enjoying the censure of the local press, and let me add, are deserving of it.—John N. Russell, of this city, will leave shortly for Trenton, N. J., where he will assume the management of a new theatre now being erected in that place. Mr. Russell is well and favorably known to the profession, and will no doubt make a success of his new venture.

**M'KEESPORT.**—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Elsie Ellsler in The Governess played a well filled house Sept. 26. Herne's Drifting Apart to rather light business 25.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): The Adams Dramatic co. opened Sept. 23 to fair business.

**YORK.**—OPERA HOUSE (B. C. Pentz, manager): Edwin Arden in Barred Out, Sept. 23, had a small but well-pleased audience.

**EASTON.**—OPERA HOUSE: Stewart's Fat Men's Club drew an excellent house Sept. 23. Audience delighted.

**SCRANTON.**—ACADEMY OF MUSIC (C. H. Linday, manager): Ullie Akerstrom in Annette and Renah, the Gypsy's Daughter, did fair business Sept. 23, 24.

**READING.**—ACADEMY OF MUSIC (H. R. Jacobs, manager): Barred Out was well presented to a good house by Edwin Arden Sept. 23-25. In the Ranks to fair houses 26 and 27.—GRAND OPERA HOUSE (George M. Miller, manager): Charles T. Ellis in Casper the Vindicator gave a good performance to the largest house of the season 25. Uncle Hiram greatly amused a large audience 27.

**SHENANDOAH.**—THEATRE (P. J. Ferguson, manager): Aaron Woodhull and Louise Arnot in Uncle Hiram to a 400 house Sept. 23.

**PLYMOUTH.**—PEOPLE'S THEATRE (Schwartz and Co., proprietors): Peck and Fursman's Daniel Boone co. played Sept. 23 to a fair audience.

**TITUSVILLE.**—OPERA HOUSE (C. F. Lake, proprietor): Casey's Troubles Sept. 24. The entertainment was a disappointment to a large audience. Charles A. Loder's Hilarity co. 26 to light business.

**WARE.**—LIBRARY HALL (W. A. Alexander, manager): Charles A. Loder in Hilarity Sept. 27 to a small house, giving entire satisfaction.

**MAUCH CHUNK.**—CONCERT HALL (John H. Faga, manager): A large audience was much pleased by Edwin Arden in Barred Out Sept. 21. The Fat Men's Club 26 did good business. Everybody was well pleased.

**ALLENTOWN.**—MUSIC HALL (A. S. Grim, manager): The Two Old Cronies, Wills and Henshaw, surrounded by a good co. kept a good-sized house in the best of humor Sept. 21. The entertainment was enjoyable and the audience was well pleased. In the Ranks drew a well filled house 25. Hamilton Harris filled the leading role in an acceptable manner. Miss Renard's Ruth Herrick was very good. The balance of the co., with the exception of Messrs. Drew and Brooks, is only fair. A feature of the performance is the revolving scenery in the last two acts. The Croquet co., which was booked for the last half of this week, stranded in the coal regions, leaving us without an attraction the best part of Fair Week.

**CARDOWDALE.**—ACADEMY OF MUSIC (Abe Sabra, manager): May Davenport co. had a good house Sept. 21. Unsatisfactory performance.—NEW OPERA HOUSE (J. O'Hearn, manager): Ullie Akerstrom 25, 26; fair business; everybody pleased.—PERSONAL: Henry Testa, of Ullie Akerstrom's co., was the guest of B. A. Kelly while in this city. They were college classmates.

**ASHLAND.**—OPERA HOUSE (T. F. Barron, manager): May Davenport Gaiety co. Sept. 13 to good business. Ullie Akerstrom in Annette the Dancing Girl and Meneah the Gypsy Girl 16, 17 drew excellent houses. Plays good. A. H. Woodhull and Louise Arnot in the laughable play, Uncle Hiram, 20, to S. R. O. People turned away.

**HARRISBURG.**—OPERA HOUSE (G. W. Markley, manager): Drifting Apart did fairly good business Sept. 23. Only a Farmer's Daughter also drew a fair house 24. Elsie Ellsler in Egypt 26. A good play, but unfortunately a very small audience. Daniel Boone 28. The people composing this co. will average very well with others of the same class giving border dramas. Attendance small.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Gully Without Crime was presented Sept. 24 by Ramie Austin and Dore Davidson. This play is very strong, but was not fully appreciated here. Dore Davidson, though, was a success.—OPERA HOUSE (Ort and Rea, lessees and managers): Kindergarten Sept. 27 drew a large and appreciative audience.

**SEIT CITY.**—OPERA HOUSE (Wagner and Reis, managers): Casey's Troubles did good business Sept. 23. Loder's Hilarity co. to fair business 25.

**WILKESBARE.**—MUSIC HALL (M. H. Burgunder, manager): Hall and Hart in Later On Sept. 21, and Daniel Boone 25, both to fair business.

## RHODE ISLAND.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Little Lord Fauntleroy

roy met with a splendid reception here, and unfortunately large audiences with S. R. O. matinees greeted the co. ending week of Sept. 24. There is no choice between "Little Lord" and Master Russell except it be in favor of the former, who makes more of business on the stage. The supporting co. was excellent throughout. The Two Sisters for three nights and Maggie Mitchell balance of week of 30.—GAIETY OPERA HOUSE (B. F. Keith, manager): N. S. Wood and his new play Out in the Streets was well presented and finely mounted. The piece is of the rush and dash order, which is sure of drawing large audiences, which was the result last week. The supporting co. is very clever and everything combines to make the play a great success. Shadows of a Great City week of 30.—L. H. Morrow has again made another great improvement by enlarging the lobby of the ticket office. It is now large and convenient, and with its many adornments is very attractive and pleasant.

**NEWPORT.**—NEWPORT OPERA HOUSE (H. Bull, proprietor and manager): An Irishman's Love played to medium business Sept. 23, 24. Siteria co. presented by a good co., pleased a large house. The Howard Atheneum co., with Geo. Thatcher, will have a big house 24, and James O'Neill 25, will be well-mannered.—ELKS: Frequently have we heard tales of the noble and man killing elk, but the tables were turned 25, when in a game of base ball played between nine representing the local Red Men and Elks, the result of a challenge by the former, our aggregation of nine Elks covered themselves with glory by making the score stand 39 to 24 in their favor. Long live the Elks!

**WESTERVLY.**—OPERA HOUSE (C. H. Bliven, proprietor): Little's World co. had a large house and gave excellent satisfaction Sept. 24.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (W. T. Keogh, manager): If last week may be taken as a specimen, the season at this house will be immense. After Dark played to very large business Sept. 23, 24 and matinee and The Streets of New York opened their engagement to another large house 27.—GRAND OPERA HOUSE (J. F. O'Neill, manager): Haverly-Cleveland Minstrels opens the regular season at this house 30.

**CAMDEN.**—Burke's Equine College drew good audience Sept. 25.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (J. O. Milsom, manager): Lizzie Evans opened Sept. 23 to a good house, presenting The Buckeye. There was a slim attendance, though, to see Fogg's Ferry and Fine Feathers 24, 25. The last named play had never been seen here before. It proved, however, to be about the best one in Miss Evans' repertoire. The clever little star is well supported this season. She attempts her plays nicely and is conscientious in her efforts to please the public. W. H. Power's co. had a fine house 26 to 27. The Ivy Leaf, which, to my mind, is one of the prettiest and most interesting of all the Irish plays. It is presented by an excellent co., and everybody was delighted with the performance as well as the performers. Smith O'Brien was capital as Muntz Kerrigan, the true-hearted Irish lad, while Clara Coleman as Maureen Deelish, an Irish Colleen, was as bright and as pretty as the character she so charmingly portrayed. May Leyton and little Lottie Mathews received much applause for their clever work, which they richly deserved. The Ivy Leaf continues to the end of the week.—ITEMS: The Willey and Stewart's Colored Minstrels stranded here and their baggage was attached 22 in the Union Depot and held for board. Their engagement at the Grand 18-20 was anything but a success financially. The co. gave a benefit performance 23 at the Grand to try and raise funds with which to leave town. The gross receipts, I learn, was \$15.75 only; \$10 of this amount went toward expenses, while the constant got the remainder. Mr. Stewart received a remittance from friends 24 and the same night he skipped out for Kansas City and left the members of the co. here to get away the best they can. Several of them who happened to have some friends of their own have departed for their respective homes. The majority of the co. are here yet, though. They have arranged to appear next week at May's Opera House.—Manager May tells me he has been doing a thriving business last week and this. He has not decided yet, though, where he will be located next year.—A great many Nashville people have gone up to Louisville to see Booth and Barrett.—Charles E. Callahan, the genial manager for Lizzie Evans, has a number of friends in Nashville who take pleasure always in welcoming him to the City of Rocks.—Dr. R. A. Halley, managing editor for the Nashville Herald, is doing the dramatic work for his paper. The doctor is an accomplished writer and a just critic and he has a host of friends among the professional people that happen this way.—William Henry Peck continues to fill the position of dramatic critic for The American. There are few better known people in the South than Mr. Peck. He is a staunch friend of The Dramatic Mirror and a great admirer of Nym Crinkle and "The Usher."—H. A. Kendall, the business manager of The Ivy Leaf co., is a veteran in the business. The last time he was in Nashville was eighteen years ago, when he was here with McKee Buchanan, "Old Back," as he was familiarly known in those days. Mr. Kendall is a jovial companion and full of interesting reminiscences. He has met with several of his old-time friends here who have shown him around. The changes and improvements in Nashville are so great that he says he can hardly recognize the town.

**KNOXVILLE.**—STACE'S THEATRE (Fritz Staub, manager): Haverly-Cleveland Minstrels Sept. 21. Business immense. Best Minstrel show ever here. Power's Ivy Leaf 24, good business; performance satisfactory. Smith O'Brien made a decided hit.

## TEXAS.

**GALVESTON.**—HARMONY THEATRE (H. Greenwall and Son, managers): The season opened Sept. 20 at this house with Great Bear, Cook and Dillon's Minstrels. Attendance light.—THEATRE OPERA HOUSE (H. Greenwall, manager): Curry's Irish Hearts of Old drew a large and patriotic, if not discriminating audience 22. The succeeding performances drew good houses 23.—ITEMS: A lodge of Elks was organized here recently and is in a flourishing state. Members of the Goodyear Cook and Dillon Minstrels were entertained at the last social session and a gala time was had.—A number of alterations were made at the Tremont during the Summer, and the auditorium now presents an improved and highly attractive appearance.—Under an affidavit sworn out by C. W. Goodyear against Henry Dillon, one of the partners in the Minstrel co., charging the latter with tampering with Mr. Goodyear's private affairs, Dillon was arrested and arraigned before the United States Commissioner, but it being proven that that custom prevailed among the partners, the case was dismissed.

**BEAUMONT.**—CROSBY OPERA HOUSE (John B. Goodhue, manager): Gorman's Irish Hearts of Old opened the season at this house Sept. 21 to a large and appreciative audience.—ITEM: Manager Goodhue has had the Opera House moved to a much more favorable location. He has also had it redecorated, decorated and equipped with new and handsome scenery. Electric light are also a pleasing addition.—The completion of a number of factories with large payrolls, and general revival of business here, assure a fine season for the several attractions that have been booked.

**SHERMAN.**—SHERMAN OPERA HOUSE (A. Q. Nash, manager): The MacCollin Opera co. Sept. 16 to a very good house. While some of the voices were good, notably, Carrie Sweeney, Miss Roche, and W. F. Perkins and A. S. Miller, the presentation of Erminie was very poor. The audience was very much disappointed.

**WEATHERFORD.**—The Hillyer and Bainger Gift co. Sept. 16-18 to crowded houses.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Arthur Rehan's co. Sept. 24 in Surprises of Divorce to fair business.

**BRATTLEBORO.**—TOWN HALL: The season opened Sept. 19 with J. S. Murphy in Shaun Rhue to a well filled house. Lucier's Novelty and Comedy co. 26, good satisfaction and fair business.

## VIRGINIA.

**RICHMOND.**—THEATRE (Mrs. W. T. Powell, manager): Grant's Opera co. gave its initial performance for the season Sept. 25 to a large audience

presenting The Brigands. Although the co. is a fair superior one to the last Mr. Grant brought to this city, it is only an average one, excepting the principals. Will Guberman, baritone; Marie Greenwood, soprano and J. W. Gurville, tenor, who sang and acted their respective parts in an artistic manner. The same opera was presented at closing the engagement of the co. Kennedy, Williams and Hagan in Time will Tell 27, 28.—ACADEMY OF MUSIC (Bergen, Leath and Myers, managers): Lilian Lewis 23-25 in As in a Looking Glass and Dona Sol. The latter play was indifferently presented. Fair houses. Fisher's Cold Day co. 26-28 opened to a large house. Held by the Enemy 30-2.—COSIQUO: Business continues good.—PERSONAL: Josh Ogden, of the Theatre, was in Norfolk during the week of 23 arranging for the Opera House in that city.—J. J. Graves, an "old stager" is now stage carpenter at the Theatre.

**STAUNTON.**—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Gorton's Minstrels Sept. 23 to a fair house. Lilian Lewis 26 in As in a Looking Glass.—ITEM: The Opera House has been repaired, painted and renovated generally, during the Summer and is in first-class condition. A number of first-class attractions are booked for the season.

**DANVILLE.**—ACADEMY OF MUSIC (Neal and Gerst, managers): Streets of New York played to a packed house 18, against John Robinson's Circus.

**PETERSBURG.**—ACADEMY OF MUSIC: Bristol's Equestrianism Sept. 16-18 was only fairly attended owing to the inclement weather. Cold Day 30.

**ROANOKE.**—OPERA HOUSE (C. W. Becker, manager): The Bell-Ellis co. closed a very successful week's business Sept. 21. D. M. Bristol's horse show Sept. 23, 24 to S. R. O.

**LYNCHBURG.**—OPERA HOUSE (J. E. Tennyson, manager): Bell's Royal Marionettes did good business week of Sept. 24. The performances were very satisfactory.

## WASHINGTON TERRITORY.

**SEATTLE.**—TURNER HALL (M. P. Frye, lessee and manager): The Little Lord Fauntleroy co. to full houses Sept. 23-25.

**TACOMA.**—ALPHA OPERA HOUSE (J. M. Junett, manager): L. Johnson's Colored Minstrels gave a fair entertainment to small houses 16, 17.—ITEM: The Tacoma Theatre now promises to be open by about Thanksgiving. The finishing touches on this fine house are now being put on as rapidly as possible.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Mattie Comedy co. 18 to light business. Amy Ames and Frank Dehon renewed acquaintance with a few of their old friends. Estelle Clayton 21 presented On the Hudson with a capable co. and did fair business.—GRAND OPERA HOUSE (O. C. Gunther, manager): Prof. Arnold lectured 26-27; business very light. Atkinson's Jollities 19-21. Miss Hernandez made many friends by her clever work. Business good.

## WISCONSIN.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherman T. Brown, manager): Bluebird, Jr., played a most successful engagement week beginning Sept. 20. Eddie Foy keeps the audience good natured, his comedy work is good, though at times rather coarse. Alice Johnson as Selim sings several numbers in good form. Edith Murrill is a charming Fatima and Arthur Dunn as Muffi deserves mention.—BJOU (Jacob Litt, manager): E. J. Hassan's One of the Finest co. opened 23. The piece has never had any draught here, and although presented better than on former seasons it failed to do only a fair business.—STANDARD (Miller and Nicolai, managers): Muggs' Landing closed a good week's business 22-24. McCarthy's Minstrels closed a very successful week at the Bijou 23, standing room being conspicuous the last five performances.—Ted Harris, of Herrmann's Transatlantic Vandevilles was here this week.—Arthur Dunn must feel lonesome without his Derby hat when he dances, it always seems so necessary for him to be adjusting it while dancing.—Charles K. Stanger, ahead of Nat Goodwin have been attending to preliminary work this week.—The Academy has been dark this week. Said Pasha 29 and Herrmann's Vandevilles 30, are the next attractions.

**WAUSAU.**—GRAND OPERA HOUSE (H. L. Wheeler, manager): The Silver King played to a full house Sept. 21. Perfect satisfaction. The work of Mr. Marland Charles as Wilfred Denver was faultless. The "doubling" of Mr. Stewart Allen in the parts of Baxter and Cripps was also a very nice piece of work. As the Spider Charles Marriot was very effective.

**ANTIGO.**—ANTIGO OPERA HOUSE (W. E. Jones, manager): The Silver King co. gave satisfaction to a full house, Sept. 20.

**MADISON.**—TURNER HALL (McConnell and Prusentin, managers): Jane Coombs as Lady Dedlock and Hortense in Black House Sept. 24 to poor business, caused by lack of advertising. Miss Coombs gave a fine delineation of the dual roles and was well supported. Wilson's Theatre co. opened 29 (Fair week) with Queens to a good house. Co. and performance wretched.—ITEM: The walls of the Fuller Opera House are above the first story.

## CANADA.

**TORONTO.**—Vernona Jarbeau in Starlight was at the Grand last week accompanied by a very mixed support—some good—others very bad, the last named predominated largely. Houses were fair the first two nights. Miss Jarbeau suffered from a very bad cold which interfered with her performance also. Roland Reed in The Women Sister this week. The Fugitive was presented to a large house of the Toronto Opera House all last week to full houses. The play is produced by a capable co.

**ST. CATHARINES.**—The Helen Blythe co. is Woman's Love to only moderate business Sept. 21. Good co. The play was well received.

**BROCKVILLE.**—GRAND OPERA HOUSE (G. T. Palford, manager): Arthur Rehan's co. presented Surprises of Divorce for the first time here on Sept. 26 to a large and fashionable audience at advanced prices. The piece was enthusiastically received.

**MONTREAL.**—ACADEMY OF MUSIC (Henry Thomas, manager): T. H. French's Little Lord Fauntleroy co. did excellent business week of Sept. 23.—THEATRE ROYAL (Sparrow and Jacob, managers): Webster and Brady's She to crowded houses nightly week of 23.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Reche, manager): Fair-sized houses greeted the Helen Blythe co. in Mother's Love Sept. 23, 24. Much of Keys drew good houses 26-28. The co. is fair and were deserving of the large houses that greeted them.—ITEM: "Joe" Brien, the leading man of the Helen Blythe co., is a Hamilton boy.—The Jule Mills co. closed their season at Charlottetown, N. S. Neville, a member of the co. left for New York. J. Allen went to Rome, N. Y., to join the Marguerite St. John co.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scane, manager): The Josie Mills Dramatic co. played two weeks in standard dramas to good business. C. H. Haystead, the manager, has a trade himself a prime favorite here.

## WHAT THE ROSTER SHOWS.

## London Stage.

THE NEW YORK DRAMATIC MIRROR, always enterprising, has published a "theatrical roster," as borrowing from military nomenclature, it calls the lists which under this heading it gives of the members of the resident and the touring companies of the United States. The "roster" contains besides the names of the actors forming the various companies, the names of the managers, and in most instances, of the staff also; the dates and the most important of the titles of the plays performed. The "roster" is not quite exhaustive. The DRAMATIC MIRROR says; yet it embraces the personnel of 23 companies, with an aggregate membership of 2,400 persons. Two things the "roster" shows are, that more than half the pieces being represented are variety plays or plays of a light complexion, and that of the remainder the best of the serious plays are English works.



